DULCIMER PLAYERS news

The Journal for Hammered and Fretted Dulcimer Enthusiasts Vol. 28, No. 1 ★ February 2002–April 2002 $6.00

In this issue...

- ★ An Unusual Old Hammered Dulcimer
- ★ Three Old Virginia-Style Dulcimers
- ★ The Star Spangled Banner—A History
- ★ The Perfect Practice
- ★ Sandy and Caroline Paton
- ★ Susan V. Sherlock

Plus

- ★ Reviews, Events, Music, and more...

Sandy & Caroline Paton

Our 28th year!

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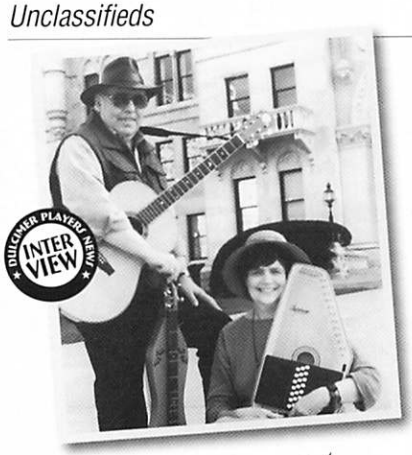

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Dulcimer Players News

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February 2002–April 2002

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Columnists

Technical Dulcimer • **Sam Rizzetta**

Hammer Dulcimer • **Linda Lowe Thompson**

Mountain Dulcimer History • **Ralph Lee Smith**

Hammered Dulcimer History • **Paul Gifford**

What's New/Musical Reviews
Neal Walters

Eurotunes • **David Moore**

The Art of Performing • **Steve Schneider**

Profiles
Rosamond Campbell

■

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Founded in 1975 by Phillip Mason

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Dear Readers

If you ever see Peter, Paul, and Mary, would you give them a message for me? They changed my life—and I want to thank them. They won't remember me. I was one grinning face in a concert crowd and it was a bit more than thirty years ago! But I'll never forget that life-changing moment.

Friends had asked me to go to a concert by PP&M at the Carter Baron Amphitheater in Washington, DC. I saw and heard, for the first time, a performance where the audience was an integral part of the concert. The audience sang well-loved choruses prompted and encouraged by PP&M, and I felt the magic in the air. My friends had difficulty pulling me away (couldn't we sing all night?). Soon after, I bought a guitar and began finger-hurting practice; a bit later I began playing the guitar (the five chords I knew) and singing at an old inn for tips and dinner. After that, I left my job as a school teacher for a life as a performer. The rest, as they say, is history.

Well, those thirty years were filled with nervous moments, new instruments (mountain and hammered dulcimers), nervous moments, *Dulcimer Players News,* wonderful new friends, experiences beyond my dreams—and nervous moments. All of this began with PP&M; I was an audience member whose life changed that evening.

With the recent terrorist activities *all* of our lives have changed as we continue to experience sorrow and loss. But within hours of the shocking September events I heard men and women singing songs of hope and dedication as they gathered throughout the United States and in other countries. I heard the melodies and words; these people gave me courage through their music.

Many years ago I was told that whenever you perform (formally or informally) at least one listener needs to be there. That need might be small ("That song is a favorite and I enjoyed hearing it tonight.") or large ("I've always wanted to play a musical instrument, and I love the one I just heard you play."). Just knowing you're part of *something* is enough.

To those of you who experience the shakes when playing your dulcimer for even a small gathering of friends, I hope you'll consider this: most of us will not be sought after for a leading dulcimer player role on a hit television series. All of us, however, have touched people's lives and even nicely changed them more times than we'd imagine.

I sing with the hammered dulcimer. I didn't think of doing so until Sam Rizzetta asked me to sing "Angels We Have Heard On High" while he and his wife, Carrie, played the dulcimer and Seth Austen played guitar at a Kentucky Music Weekend performance. I was floored with the experience of singing along with this beautiful, sustaining instrument. Within days I was experimenting with the same song and, again, the rest is history.

I've told Sam how he changed my dulcimer life that weekend. The people who brought their voices to the streets in September don't know they touched my heart with hope. I would love to tell them. Peter, Paul, and Mary don't know know what they started in my life. If I weren't so shy I'd probably tell them.

But I'm not too shy to tell you. Share your music whenever and however you can—now more than ever. The strength and beauty of music is alive and can heal, bring hope, inspire, and change lives. We need music's gift, and it comes through you.

Dulcimerrily,

Maddie MacNeil

NETWORKING

Closing dates for the May–July 2002 DPN
(To be mailed to subscribers in mid-April)

Information for News & Notes, Letters, Music Exchange, etc: Feb. 5th

Unclassified Ads: Feb. 5th

Display Ads: Feb. 5th (space reservation), Feb. 15th (camera-ready copy)

Ad Prices

Unclassified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Display Ads:

1/12 page $35	1/6 page $70
1/4 page $105	1/3 page $140
1/2 page $200	Full page $400
Inside back cover $450	
Outside back cover (½ page) $290	

Contact us concerning multiple insertion discounts. Advertisers: Please be sure to mention which kind of dulcimer is featured on recordings.

For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer Questions
Sam Rizzetta
c/o Dulcimer Players News
PO Box 2164
Winchester, VA 22604

Recordings and Books for Review
Neal Walters
12228 Hollowell Church Road
Greencastle, PA 17225

News and Notes, Letters, Events, Clubs
Dulcimer Players News
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Letters To Us

Dear DPN:

I was pleased to see the article I wrote, "Recipe For A Dulcimer Festival," in the November 2001 DPN. Thank you for the opportunity to write. The only issue I have with it is that my name was spelled wrong on the article and in the table of contents. It was spelled right on the little bio at the end of the article though.

Ken Mattsson
Cambridge, Massachusetts

[Ed. Note: So sorry. Sincerely, Maddie—also occasionally called Maddy, Matty, Mattie...]

Dear DPN:

I am new to playing the hammered dulcimer, although I have loved the instrument for years and have many recordings by various dulcimer artists. I've connected with Maddie MacNeil for instruction, but I still felt I should be "getting it" faster. That is why I found the November-January issue of DPN particularly comforting. I opened it to read Maddie's declaration that she is still learning the instrument. Then I turned to Linda Lowe Thompson's discussion of all of the aspects of learning a tune using the ears, eyes, hands, and brain. This resonated so well with my experience that I began to believe that maybe I was on the right track after all. Her description of having to re-learn songs repeatedly precisely pinpointed the frustration I sometimes feel, particularly if I have not been able to practice every day. This article really "spoke" to me and gave me great comfort. One of my greatest pleasures is playing the dulcimer and I am beginning to believe that I might even learn it well enough to play in front of other people—some day.

Nancy Mozeleski, Berryville, Virginia

Hi Folks At DPN:

Maybe I should be more formal.

Dear DPN:

Oh no, don't let this expire. It's the only magazine I still get. I've canceled the nursing mags and the retirement stuff; they get in the way. But DPN I *need* for new music, advice, and vacation planning. (Which festivals, camps, and music stores can we visit on this trip?)

Actually, I don't play the hammered dulcimer well, but I have met so many great people and musicians, and have enjoyed the music so much, that I'll keep on playing. I recognize so many names now that it's like reading about old friends.

Eleanor Pushcar, Mobile, Alabama

Dear DPN:

If any of you dulcimer players are ever in the Phoenix area, drop into the Music Hall on any Wednesday evening. I host an acoustical jam there from 6:00 p.m. to 9:00 p.m. We have from twenty to eighty pickers and a lot of grinners every Wednesday. Come to the Music Hall, 11001 N. 99th Ave, #120, in Peoria, Arizona. For information, call 623-972-7592.

Cliff Gore

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News & Notes

Wan-Cheng Chao, a journalist with the Chinese branch of the Voice Of America radio network, visited the Treasure Mountain Festival in Franklin, West Virginia in 2000 and 2001. Both years she conducted interviews and presented in-depth stories about the festival, commenting that she was impressed by the history of the area and how this culture is kept alive for generations of young people. An added treat for 2001's broadcast was the hammered dulcimer playing of **John Dettra** from McLean, Virginia. His music reached 100 million Chinese listeners.

The Piddlin' Parson of Pinehurst, **Max A. Gilmore,** died in May, 2001 at the age of 82. Max was a Baptist minister for over fifty-three years, serving churches in Moore County, North Carolina.

Max enjoyed woodworking, a hobby he began during his free time while serving in the Navy in Norfolk, Virginia from 1944 to 1946. Over the years he made mountain dulcimers, stands for hammered and mountain dulcimers, and several pieces of furniture.

Max began making dulcimers in 1975. I bought my first dulcimer from Max and his wife, Margaret, in 1983. This purchase led me into a steadfast friendship with the Gilmores. Margaret, a talented musician, taught dulcimer lessons at Sandhills Community College, introducing many area residents to the joys of playing the instrument.

When missionaries visited Max's churches, he gave them each a dulcimer to take back to their mission field. Max and Margaret, before her death in 1988, also shared their musical talents and dulcimer programs with churches, civic events, schools, senior centers, festivals, and prisons. I once accompanied them to a prison hospital where, after the dulcimer program and a humorous skit by Margaret, Max gave a short sermon. In his straightforward, honest way, Max began by saying, "We have all made mistakes." Following his remarks many prisoners spoke individually with Max, handing him paper and asking him to write scripture references for their special concerns.

While a precise record keeper about church matters (243 weddings, 649 funerals, 897 baptisms), Max Gilmore did not want to disclose the number of dulcimers he made. We will respect his wishes by simply saying in his words, "Quite a few, to be enjoyed by many."

Elsie Ingram Cameron
Raeford, North Carolina

The Off-The-Wall Dulcimer Society in Mechanicsburg, Pennsylvania recently lost two members who were not only dedicated to the work of the club but to music and dulcimer playing in general. **Dave Askey** died on September 27th and **Anne Olmstead** died on October 27th. The OTW Dulcimer Society donated $100 to the Upper Allen Fire Department in memory of Dave and to the Bosler Free Library in Carlisle in memory of Anne. On a personal note, I performed in Mechanicsburg on September 23rd and both Dave and Anne were present. It was an engaging audience and we all visited at length after the concert. We mourn the loss, but I am very grateful for the many kindnesses and friendships evident that day in Mechanicsburg. That kind of goodness never ends.

Maddie MacNeil
Winchester, Virginia

Stuart Handmaker, a dulcimist and lawyer from Louisville, Kentucky, died in October 2001. He had a wonderful way with words, a great sense of humor, and a deep and abiding love of life. Stuart was an immense help to Nancy Johnson Barker in her efforts to establish and continue Kentucky Music Week and Weekend. We all owe a debt of gratitude to anyone who encourages musicians. I hope some of you had a chance to know him so that you can know the blessing of mourning a fine, fine man.

Linda Lowe Thompson
Denton, Texas

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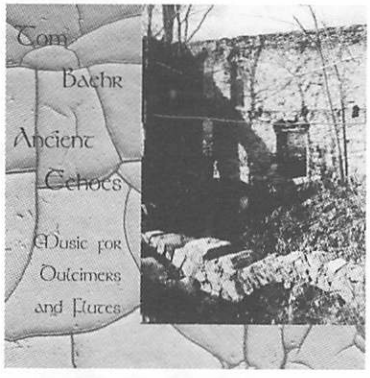

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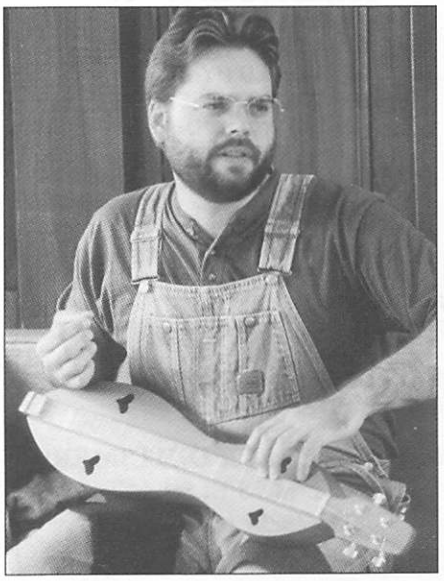
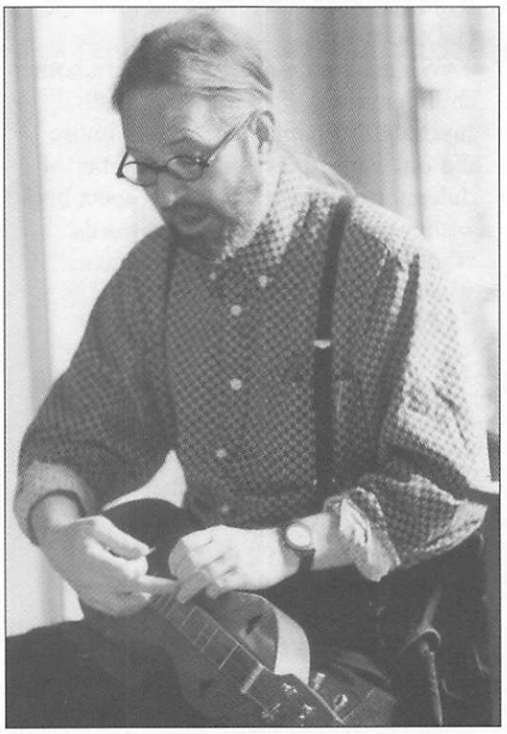
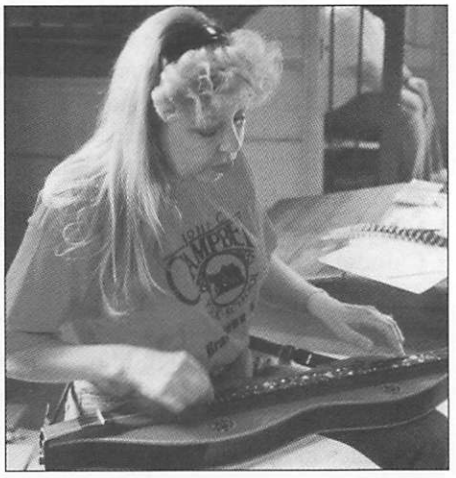
A Real, 1850-Style
Dulcimer Festival



Stephen Seifert



David Schnaufer



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Events

February 2 • Loudon, TN
Workshop, all levels of mountain dulcimer players. Info: Norma Jean Davis, 205 Engel Road, Loudon, TN 37774. 865-458-5493. davis_music@juno.com.

February 8–9 • Dallas/Fort Worth, TX
Winter Festival of Acoustic Music. HD, MD, autoharp, harp, guitar and other instruments. Workshops and concerts. Info: Linda Lowe Thompson, 309 Pennsylvania, Denton, TX 76205. 940-387-4001, llt6@earthlink.net.

Feb. 8–9 • Morton, MS
Central Mississippi Dulcimer Association Valentines Camp Out at Roosevelt State Park & Campgrounds. Jamming, open stage, potluck. Info: Angela Hames, 169 Azalea Circle, Madison MS 39110. 601-853-4154, jajhames@bellsouth.net.

February 9 • Loudon, TN
Workshop, all levels of mountain dulcimer players. Info: Norma Jean Davis, 205 Engel Road, Loudon, TN 37774. 865-458-5493. davis_music@juno.com.

February 10–15 • Abingdon, VA
HD Playing (Elderhostel). Hammered dulcimer playing skills for beginner and advanced beginner. Info: Jeff Sebens, P.O. Box 16, Meadows of Dan VA 24120. 877-426-8056. www.meadows-music.com.

February 15–16 • Florence, AL
Shoals Dulcimer and Folk Music Assoc. Winter Fest at Zip City Fire Department, Chisom Rd. Potluck suppper, workshops and jamming. Info: Dewayne Posey, 597 Co. Rd. 224, Florence AL 35634. 256-764-2427 or Gayle Logan, ivag2@aol.com.

February 21–24 • Jacksonville, FL
Folk Alliance Conference. Folk music and dance workshops, exhibit hall, artist showcases, and other activities. Info: Folk Alliance, 296 Wayne Ave., Suite 902, Silver Spring, MD 20910. 301-588-8185 www.folk.org.

EVENTS CALENDAR DEADLINES

November – January issue:
Events from the 1st weekend of Nov. through the 2nd weekend of Feb.
Deadline: August 1st

February – April issue:
Events from 1st weekend of Feb. through the 2nd weekend of May
Deadline: November 1st

May – July issue:
Events from 1st weekend of May through Labor Day weekend
This is our largest yearly calendar
Deadline: February 1st

August – October issue:
Events from the 1st weekend of Aug. through the 2nd weekend of Nov.
Deadline: May 1st

continued on next page

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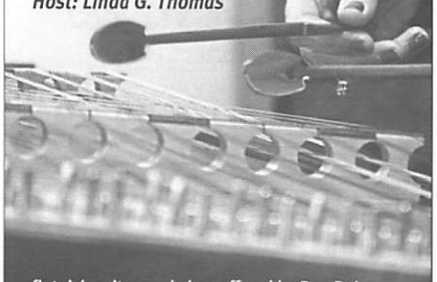
518-762-7516
e-mail: Lark119@citlink.net

Information on line:
www.timesunion.com/communities/daa

4th Annual Hammered Dulcimer Workshop/Concert
March 23rd, 2002
Host: Linda G. Thomas



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Feb. 21–24 • Booneville, MS
Paul Vaughn Memorial Dulcimer Festival (MD, some HD) Classes, jamming, stage performances, handcrafters. Info: Forrest D. Smith, PO Box 493, Booneville MS 38829, 662-728-5448. forsmith@bellsouth.net.

February 22–24 • Brasstown, NC
Workshop: Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. 800-365-5724. dulcimer@folkschool.org, www.folkschool.org.

February 23–24 • Dade City, FL
Florida Dulcimer Gathering (HD, MD). Workshops, jams. Info: Mark Banschbach, 1107 W. Yukon St., Tampa, FL 33604. 813-933-5833, mrbear37@yahoo.com. http://www.webspawner.com/users/mrbear37/index.html.

March 1–2 • Albany, NY
Mountain Dulcimer Music Fest. Workshops, open stage, jam sessions, vendors, and concerts. Info: Lori Keddell, 119 Co. Hwy 107, Johnstown, NY 12095. 518-762-7516, lark119@citlink.net.

March 1-3• East Troy, WI
Stringalong Weekend. Dulcimer concerts, workshops, singing, and dancing at YMCA Camp Edwards. Bring or rent an instrument. Info: UWM Folk Center, Ann Schmid, PO Box 413, Milwaukee, WI 53201. 800-636-FOLK (3655). www.uwm.edu/Dept/Folk/.

March 3–8 • Brasstown, NC
Workshop: Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. 800-365-5724. www.folkschool.org.

March 6–10 • Ashley, OH
Buckeye Dulcimer Festival features workshops (MD, HD), concerts, jamming, and gospel sing. Info: Louise Ziegler, 232 W. High St., Ashley, OH 43003. 740-747-2326. www.myfreeoffice./buckeyedulcimer.

March 7–9 • French Lick, IN
Ohio Valley Gathering sponsored by the Louisville Dulcimer Society. (MD, HD)Workshops, concert, jamming, vendors. Info: Maureen Sellers, 4708 Corydon Pike, New Albany, IN 47150. 812-945-9094. MaureenSel@aol.com.

March 8–10 • Port Allen, LA
Lagniappe Dulcimer Fête. Workshops, jam sessions, concerts, cajun dancing, food, vendors, RV park. 225-753-7917, www.Lagniappedulcimer.com; cbankston@home.com.

March 10–16 • Abingdon, VA
MD Building (Elderhostel). Build and learn to play a mountain dulcimer. Info: Jeff Sebens, 877-426-8056 or www.meadows-music.com.

March 17–23 • Brasstown, NC
Workshop: Beginning Hammered Dulcimer. Info: John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. 800-365-5724. dulcimer@folkschool.org, www.folkschool.org.

New festival coming to Texas in 2002!

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Don Pedi
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Jerry Wright (713) 432-1058
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Web: www.geocities.com/palestinefestival

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For info contact Theresa Evans @ 920/854-7566; ptevans@dcwis.com or Karen Ashbrook 301/592-0101 www.karenashbrook.com.

For registration contact: The Clearing @ 920/854-4088

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"Hymns & Gospel Songs"
"Christmas Carols"
"Gospel Duets or Solos"

($15.00 each + s & h)

DAD Tuning
Intermediate Level
Arrangements include melody line, chords and words. Tablature is clear and easy to follow. Song lists available upon request.

Helen Johnson

Telephone: 979-297-7015
e-mail: azalea@computron.net

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March 22-24 • Shepherdstown, WV
Upper Potomac Spring Dulcimer Festival (HD). Workshops, concerts, jam sessions. Info: Joanie Blanton, PO Box 1474, Shepherdstown, WV 25443. 304-263-2531. www.intrepid.net/nblanton/updf.

March 23 • Lumpkin, GA
Westville Dulcimer Festival Mountain Dulcimer Festival with classes and jam-in sessions. Info: Patty Cannington, Westville, P.O. Box 1850, Lumpkin, GA. 31815. 888-733-1850. www.westville.org.

March 23 • Overland Park, KS
HD Workshop & Concert. Info: Linda G. Thomas, 6409 E. 110th St., Kansas City, MO 64134. 816-763-5040, lindadan@kc-primary.net.

March 28–31 • Palestine, TX
Palestine Old-Time Music & Dulcimer Festival. HD, MD, clawhammer banjo, old-time fiddle, mandolin, bass, guitar. Jamming, workshops, concerts, vendors. Info: Jerry Wright, 4328 Effie, Bellaire, TX 77401. 713-432-1058, pickin@aol.com. www.geocities.com/palestinefestival/index.htm.

April 5–7 • Brasstown, NC
Workshop: Continuing Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. 800-365-5724. dulcimer@folkschool.org, www.folkschool.org.

April 12–14 • Door County, WI
Celtic Cafe. HD & guitar retreat. Classes with Karen Ashbrook and Paul Oorts. Info: Theresa Evans, 920-854-7566; ptevans@dcwis.com or Karen Ashbrook 301-592-0101 www.karenashbrook.com.

April 13 • Kinston, NC
Waterbound Dulcimers, MD workshop & concert. Info: Ron Cyr, 902 Cameron Dr., Kinston NC 28501, 252-523-8709. roncyr@juno.com.

April 13 • Fairmont, WV
WV Mountaineer Dulcimer Club Spring Meeting. Jamming, pot luck lunch and open stage at Central Methodist Church. Info: Patty Looman, 1345 Bitonti St., Star City, WV 26505. 304-599-5343.

April 14–20 • Elkins, WV
Spring Dulcimer Week. In-depth classes for all levels of HD and MD players. Jam sessions, concerts, and guest artists. Info: Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241. 304-637-1209. www.augustaheritage.com.

April 19–20 • Tishomingo, MS
Hollis Long Memorial Dulcimer Festival. (MD, HD) Performances, jam sessions, sales booths. Sponsored by the Ala-sippi Dulcimer Association and held at Tishomingo State Park. Info: Forrest D. Smith, PO Box 493, Booneville MS 38829, 662-728-5448. forsmith@bellsouth.net.

April 21–27 • Brasstown, NC
Workshop: Continuing Hammered Dulcimer. Info: John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. 800-365-5724. dulcimer@folkschool.org, www.folkschool.org.

continued on page 10

First Annual
Lagniappe Dulcimer Fête

March 8 - 10, 2002
Port Allen, Louisiana

"Gateway to Cajun Country"

Dulcimer Workshops, Jam Sessions, Concerts, Cajun Dancing, Food, Vendors, R.V. Park

Featuring the Wrights, Les Amis, Paul Andry The Back Porch Band, Bill Thurman Lois Hornbostel

For information and registration, contact:
Lagniappe Dulcimer Society
4841 Woodlake Drive, Baton Rouge, LA 70817
(225) 753-7917 or FAX (225) 756-4632
Email cbankston@home.com

For festival updates, visit our WEB site
www.Lagniappedulcimer.com

OLD CAPITOL TRADITIONAL MUSIC FESTIVAL

April 26 & 27, 2002
HISTORIC CORYDON, INDIANA
Sponsored by
Corydon Dulcimer Society @
LINCOLN HILLS CHRISTIAN CHURCH
1130 Dale Ave.

Friday & Saturday Events all under one Roof
Friday Night - Concert & Open Stage - 7:00 PM
Sat. Workshops—$5.00 for all, Mtn.Dulcimer, Guitar, Banjo, Percussion & Workshop for Kids
Saturday Open Stage - 3:00 PM
* Free 7:00 PM Evening Concert featuring:

Barton & Para
Lee Rowe & Maureen Sellers

For Info: Kathy Weathers (812) 951-3042
9050 Nina Drive Georgetown, Indiana 47122

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Augusta 2002

Dulcimer Heaven

12th Annual Spring Dulcimer Week • April 14-20

Leave the world behind..... Spring brings West Virginia's mountains to life with the heavenly sounds of dulcimer music! Spring Dulcimer Week is the ideal time to hear, learn, and enjoy the hammered dulcimer or the mountain dulcimer. For five lively days you'll immerse yourself in intensive workshops taught by the finest musicians in the country. Afternoons offer an opportunity to pick and choose from a variety of workshops. Add to that visiting guest master artists, concerts, dances, song swaps, student showcase, and nightly jam sessions!

PUBLIC CONCERT:
Tuesday, April 16 - 8:00 pm

Featuring:

Madeline MacNeil • Coordinator.
Tull Glazener • Mtn. Dulcimer, Int./Adv.
Phyllis Gaskins • Mtn. Dulcimer, Int.
Steve Seiffert • Mtn. Dulc., Beg./Adv. Beg.
Anne Lough • Mtn. Dulc., New Players
Anna Duff • Hammered Dulc., Int./Adv.
Patty Looman • Hammered Dulc., Int.
Steve Schneider • Hammered Dulc, Adv. Beg.
Guy George • Hammered Dulc., Beg.
Karen Mueller • Autoharp
plus Jim Gaskins, Gerry Milnes, & others tba

..and watch for our Summer Workshops

Mountain Dulcimer, Hammered Dulcimer, Dulcimer Construction,

plus all instruments, Dance, Crafts, Folklore, Folk Arts for Kids, and more!

Blues & Swing Week, July 7-12 • Vocal & Guitar Week, July14-19

Irish Week, July 21-26 • Dance & Bluegrass Week, July 28-August 2

Cajun & Old-Time Week, August 4-11

Call, write or e-mail for a free catalog:

Augusta Heritage Center
Davis & Elkins College
Elkins, WV 26241
304-637-1209

www.augustaheritage.com

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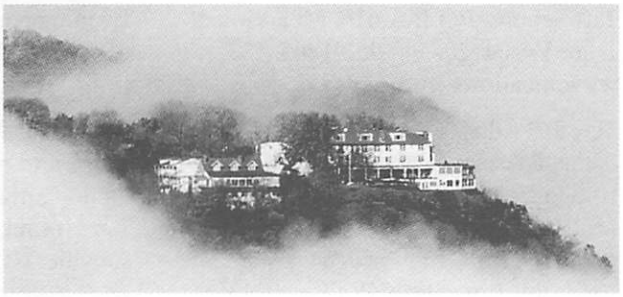
Upper Potomac Dulcimer Fest : March Fest

March 22-24, 2002

Resident Teachers:
Guy George
Madeline MacNeil
Rick Thum
Evan Carawan
Steve Schneider
Jody Marshall



Located at Historic Hilltop House in Harpers Ferry, WV;

a grand old hotel from the turn of the century overlooking the confluence of the Potomac and Shenandoah rivers.

Lodging, food and classes available on site.

Workshops, Classes, Concerts and Jam Sessions

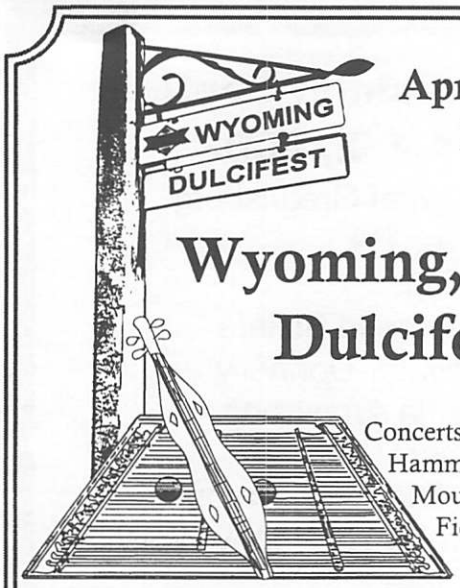
featuring the hammered dulcimer: all levels, rental instruments available

Weekend Workshops offered include: New Beginners with **Guy George, Beginning** with **Madeline MacNeil, Adv. Beginning** with **Rick Thum, Intermediate** with **Steve Schneider, Advanced** with **Jody Marshall, and a mixed instrument repertoire and group playing class with Evan Carawan & the Atomic City Rhythm Rascals. Saturday concert features Madeline MacNeil & The Atomic City Rhythm Rascals.** ***www.intrepid.net/~blanton email: blanton@intrepid.net***

Located 1 1/4 hours west of Washington D.C. and Baltimore in Historic Harpers Ferry. West Virginia!

For information write: *Upper Potomac Dulcimer Fest*, **P.O. Box 1474, Shepherdstown, WV 25443** or call : *(304) 263-2531.*

Don't forget our fall workshop on September 20-22, 2002 with over 10 fine instructors teaching 40 classes in Shepherdstown, WV!



April 26-28 2002

Wyoming, Ohio* Dulcifest

Concerts &Workshops on Hammered Dulcimer & Mountain Dulcimer & Fiddle & More

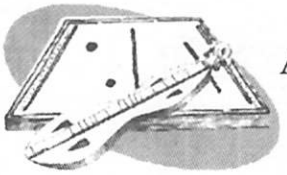
Maddie MacNeil Steve Seifert Lorinda Jones

Sara Johnson - HD Nancy Bick Clark - MD
Kitty McIntyre - Fiddle

Friday April 26 - Mini-concert, dance, jamming
Saturday April 27 - Workshops, Evening Concert
Sunday April 28 - Morning Hymn Sing

For Information: Wyoming Dulcifest c/o Maynard Johnson
449 Hidden Valley Lane, Cincinnati, OH 45215
513 761-7585 E-mail: kitchieboy@ aol.com
*Wyoming is north of Cincinnati
Greater Cincinnati area hotels and camping are nearby

National Trail Dulcimer Festival



April 26-27-28, 2002

Join us at **Beaver Valley Resort** on the historic Old National Trail in Springfield, Ohio

workshops for Mountain Dulcimer, Hammered Dulcimer and a variety of acoustic instruments

OPEN STAGE ***Saturday Night Concert*** JAMMING!!

Ann & Phil Case
Sweetwater
Tull Glazener and Jim Sperry
Wes Linenkugel Quartet

workshops VENDORS

TENT CAMPING
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FOOD ON PREMISES

for info contact: **Steve Lamantia**
1808 Winding Trail
Springfield, OH 45503
937-390-2062
natltraildulcfest@yahoo.com
www.geocities.com/nationaltrailsdulcimerfest/

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April 26 • Tyler, TX
Dixie Elementary Mountain Dulcimer Festival, open to all elementary age players and music teachers. Workshops, concerts, pizza lunch, student showcase, and jam session. Info: Johnny Ray, 18079 CR 416, Tyler TX 75704, 903-597-0543. RayFamily5@worldnet.att.net.

April 26–27 • Corydon, IN.
Old Capitol Traditional Music Festival. Workshops, open stage, concerts, jamming. Info: Kathy Weathers, 9050 Nina Dr., Georgetown, IN 47122. 812-951-3042.

April 26–27 • Waverly, TN
Spring Fling Workshop. Jamming, workshops, open stage (MD). Info: 931-582-8675, kwfarm@aol.com.

April 26–28 • Springfield, OH
National Trail Dulcimer Festival. Workshops for hammered and mountain dulcimer and other acoustic instruments. Concerts. Info: Steve Lamantia, 1808 Winding Trail, Springfield OH 45503. 937-390-2062, www.geocities.com/nationaltrailsdulcimerfest/.

April 26–28 • Wyoming, OH
Wyoming Dulcifest. Workshops for HD, MD, fiddle, autoharp, dancing and more. Info: Maynard Johnson, 449 Hidden Valley Lane, Cincinnati ,OH 45215. 513-761-7585, kitchieboy@aol.com.

April 26–29 • Mt. View, AR
25th Annual Dulcimer Jamboree with MD, HD contests, workshops and concerts. Info: Dulcimer Jamboree, Ozark Folk Ctr, Mt. View, AR 72560. 870-269-3851. www.ozarkfolkcenter.com.

April 29 • Chatanooga, TN
Dulcimer & Autoharp Festival. MD, Autoharp. workshops, novelty song contest. Info: Send SASE to: Music Festival, PO Box 626, Hixson, TN 37343.

Apr 29–May 5 • McCalla, AL
Southern Appalachian Dulcimer Festival at Tannehill Ironworks Historical State Park. Music (performances and jamming), camping, potluck, crafts. Info: Johnny Masters, 500 12th St., Midfield AL 35228, 205-744-0189, cfbc@aol.com. For camping info, contact Helon Riggons at 205-477-5711.

May 3–4 • Winston-Salem, NC
Winston-Salem Dulcimer Festival. Classes and concerts featuring MD, HD. Info: Jeff Sebens, PO Box 616, Meadows of Dan, VA 24120. 540-952-1865. www.meadows-music.com.

May 3–5 • Cambridge, MA
Spring Dulcimer Festival at the Cambridge Center for Adult Education (56 Brattle St.). Workshops (MD, HD), concerts. Info: Cambridge Center for Adult Education, PO Box 9113, Cam-bridge, MA 02238-9113. 617-547-6789.

May 3–5 • West Salem, OH
Spring Fling Campout at Town & Country Camp Resort. Workshops, jamming, "Suicide Stew" supper. Info: Bernice Campbell, 288 Adario W. Rd., Shiloh, OH 44878. 419-896-2808.

May 3–5 • Jonesborough, TN
Pangaea World Music Festival. (HD, MD) Info: Steve Cook, PO Box 5, Jonesborough, TN 37659. 423-753-5401, jboart@mounet.com

May 4 • Columbus, OH
Central Ohio Dulcimer Festival. Workshops for MD, HD, guitar, mandolin, banjos. Evening concert. Info: Andy Beyer, 614-846-1779, abeyer@iwaynet.net.

May 4 • Hendersonville, NC
Olde Tyme Music Festival featuring workshops and performances (HD, MD, banjo, guitar, fiddle, mandolin). Info: Jan Hranek, 200 Sweet Lane, Hendersonville, NC 28792. 828-692-8588.

May 4–5 • Claremont, CA
Claremont Spring Folk Festival. (MD, HD) Workshops, concerts. Califonia State HD Contest. Info: Doug Thomson, 8755 La Vine St., Alta Loma, CA 91701. 909-987-5701. doug.thomson2@gte.net.

May 11 • Lancaster, SC
Carolina Legends Festival. Traditional music. Workshops include dulcimer, guitar, banjo, and more. Info: Cherry Doster, Lancaster County Council of the Arts, P.O. Box 613, Lancaster, SC 29721. 803-285-7451. arts@infoave.net.lW

Chestnut Ridge Dulcimer Festival
May 31,June 1,& 2, 2002
University of Pittsburgh at Greensburg
Greensburg, PA
Featuring:
Doofus — Maureen Sellers
Sweetwater — Atwater-Donnelly
Mark Wade — Karla Armstrong
and others
Workshops for Mountain Dulcimer, Hammered Dulcimer, Autoharp, Guitar, Banjo, Penny Whistle, and more.

For additional information contact:
Don and Betty Brinker at: 902 Hillview Ave, Latrobe, PA 15650
724-539-7983
e-mail : brinkdw@msn.com

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Y'all Come to Chattanooga, Tennessee

Home of the Chattanooga Choo Choo, Rock City, Tennessee Aquarium, Moon Pies, Mountain Opry, Civil War Chickamauga Battlefield.

DULCIMER & AUTOHARP FESTIVAL
Saturday April 29, 2002
Chattanooga, Tennessee

WORKSHOPS BY:
Lois Hornbostle on Dulcimer
Les Gustafson-Zook on Autoharp

Novelty Song Contest

For Info send SASE to:
Music Festival
PO Box 626 Hixson, Tn. 37343

CLAREMONT SPRING FOLK FESTIVAL

MAY 4TH & 5TH LARKIN PARK
CLAREMONT CALIFORNIA

* **FAMILY PROGRAMS:** Build a Clog Doll, Build a Cardboard Dulcimer, Build Rhythm Instruments and Stories and Songs for all ages!
* **SPECIAL WORKSHOPS AND DEMOS:** Mtn. Dulcimer, Hammered Dulcimer, Banjo, Fiddle, Guitar, Autoharp, Bowed Psaltery, Mandolin, Storytelling, Songwriting, Sing - alongs and More!
* **CALIF. STATE HAMMERED DULCIMER CONTEST:** Sunday May 5th
* **CONCERTS ON OUTSIDE STAGE**
* **SATURDAY NIGHT SPECIAL CONCERT**

Leo Kretzner
Mtn. Dulcimer Legend

SEND FOR PROGRAM
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National Champion

INFO: 909-987-5701 **e-mail doug.thomson2@gte.net**

◆ Chilean ◆ Celtic ◆ Chinese ◆ Vietnamese ◆ Jazz ◆ Folk ◆

French ◆ Blues ◆ African ◆ Russian ◆

Over 200 million years ago, before water, wind, and gravity divided us, some say we were one land, one world - the continent of PANGAEA. It is in that spirit that we bring the musical best of all the continents together in one place through an extraordinary world music festival for the whole family.

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Bluegrass ◆ Egyptian ◆ Swiss ◆ French

◆ Chilean ◆ Celtic ◆ Chinese ◆ Vietnamese ◆ Russian

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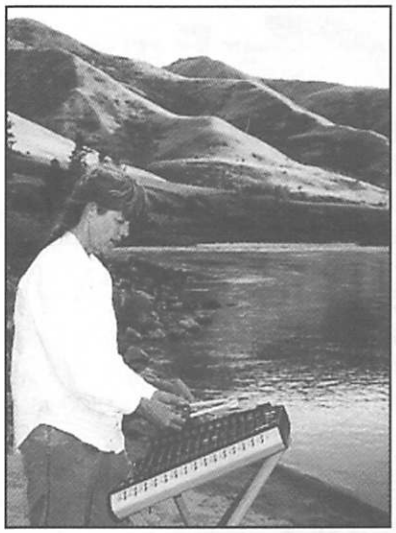

Moons & Tunes
with
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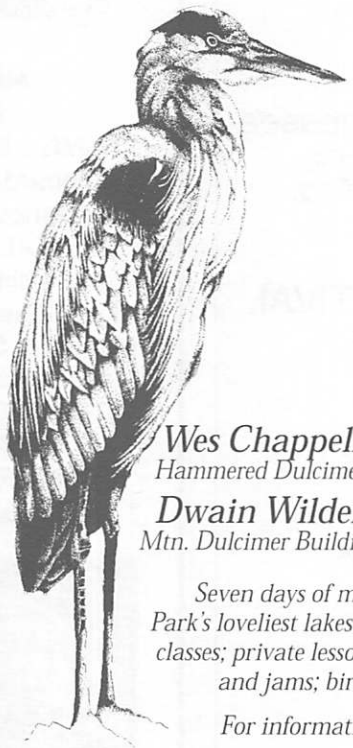
Moons and tunes, notes and boats: our 4th annual musical wilderness adventure will run the lower San Juan River, SE Utah. We expect a deep, red sandstone canyon, experienced geologist/guides, great food and beautiful music - made by you! All the wonder of river running, desert strolling and warm riverside camping in combination with music in starlit, sand ampitheaters; the camaraderie of a music camp and a river trip all rolled into one. Come with dulcimers and guitars, flutes and whistles, accordions and voices - or come to boat and listen - all are welcome. Bring your camping get up, your smiles and your friends, and we'll bring whatever specialized river equipment you need.

No river running experience is necessary.
Get in touch for an itinerary.

Fee of $475 is due March 15th, 2002

June 1–4, 2002

Bonnie@BonnieCarol.com
www.BonnieCarol.com
15 Sherwood Road
Nederland, CO 80466
(303) 258-7763



Our 21st Year!

The Year 2002 Northeast Dulcimer Symposium

22-28 June, 2002
Blue Mountain Lake, New York

with

Wes Chappell — *Hammered Dulcimer*
Mary McLaughlin — *Irish Singing/Voice*
Lance Frodsham — *Mountain Dulcimer*
Dwain Wilder — *Mtn. Dulcimer Building*
Ken Lovelett — *Percussion*
David Moore — *Mountain Dulcimer*

Seven days of music and fun on the shores of one of the Adirondack Park's loveliest lakes. An unforgettable week of intensive lessons in small classes; private lessons and tutorials; lots of personal attention; concerts and jams; bird watching; hiking and canoeing; incredible sunsets

For information or to register write ***David Moore, P.O. Box 358, Annapolis Junction, Maryland 20701.***
Email: ***info@nedulcimer.org*** *Website:* ***http://nedulcimer.org***

Northern Lights

HAMMERED DULCIMER RETREAT

on the peaceful shores of
Lake Huron in Ontario, Canada

For intermediate and advanced players

August 4th-10th, 2002

Week-long workshop with master teacher Steve Schneider, including individual and group instruction.

A maximum of six students allows for a highly personalized experience. Exquisite setting in island cabin on tree-lined shore near Sault Ste. Marie, Ontario.
Students must be comfortable in open boats.

"Northern Lights is a beacon for some of us in the dark." — GB

"It will be very difficult to go anywhere else after this for a dulcimer workshop." — JA

Costs: $800-$900 includes meals, lodging & stargazing.

For more information, contact:
northernlights@steveschneider.com or at (845) 268-7102

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Sweetwater presents the 6th Annual

SHADY GROVE

Appalachian Dulcimer Camp

...a week-long music camp for adults

July 7-12 2002

Springfield, Ohio at Wittenberg University

Instructors and levels:

Jerry Rockwell – Int./Adv.

Heidi Muller – Inter.

Louise Ziegler – Inter.

Sweetwater - (Shelley Stevens, Shari Wolf, Cindy Funk)

-NEW!- **Grassroots Guide to Your First Recording** Int/Adv. (contact us for course outline)

For more info, contact Sweetwater – **(937) 473-5176**
shadygrove@sweetwaterfolk.com
www.sweetwaterfolk.com

The First Annual

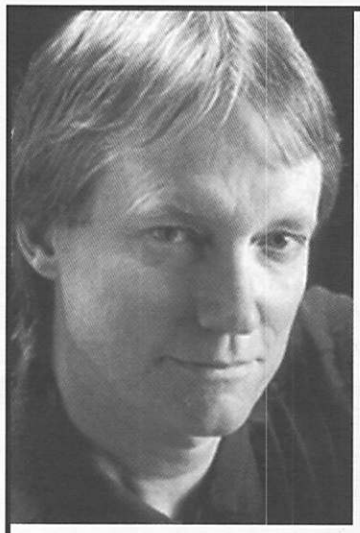
Heritage Dulcimer Camp

Mountain and Hammered Dulcimer
Novice through Advanced Classes

Heidi Muller ✢ Susan Trump ✢ Larry Conger
Mark Alan Wade ✢ Steve Eulberg
Cathy Barton-Para

July 21-26, 2002
Parkville, MO

for information contact:
Sharon Lindenmeyer
405 Court • Ellsworth, KS 67439
(785) 472-4285



Common Ground on the Hill 2002

8th Annual "Traditions" Weeks
JUNE 30-JULY 5 and JULY 7-12,
at Western Maryland College

Over 100 acclaimed musicians, singers, artists, dancers, writers, and philosophers; offering quality learning experiences & exciting performances while exploring cutural diversity in search of common ground among ethnic, gender, age, and racial groups.

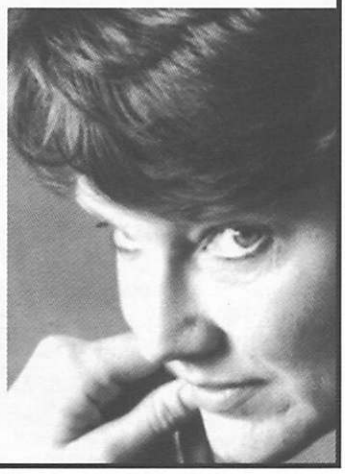
5th Annual American Music & Arts Festival

JULY 13th & 14th at Carroll County Farm Museum

Featuring five stages of exciting music, singing, drumming, and dance; with juried art & crafts, children s village, and delicious multi-cultural foods!

Hammered Dulcimer: Bill Spence, Walt Michael, Rick Thum, Ken Kolodner, Bill Troxler

Mountain Dulcimer: Sally Rogers, Neal Hellman, Christina Muir



Common Ground on the Hill at Western Maryland College, Westminster, MD 21157
410-857-2771 cground@qis.net
www.commongroundonthehill.com

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The Great River Road Festival

August 16-18, 2002

Pere Marquette State Park Lodge - Grafton, Illinois

Featuring

David Schnaufer - Robert Force - Karen Mueller
Nicholas Blanton - Aubrey Atwater & Elwood Donnelly
The Gallier Brothers - Stephen Seifert - Rick Thum
Maureen Sellers ....*And More!!*

Evening Concerts ❖ Workshops Friday & Saturday ❖ Vendors ❖ Raffles

Festival Website: www.angelfire.com/il/gateway

For indoor lodging, see our website or call us for a list. State Park camping is available adjacent to the Lodge and may be reserved by calling 618-786-3323. For general information, including registration forms, see our website or contact Johanna Nicholas at 314-863-8807 or jnichola@artsci.wustl.edu.

Illinois ARTS Council — AN AGENCY OF THE STATE OF ILLINOIS

This program is partially supported by a grant from the Illinois Arts Council,the Jersey County Board, and Music Folk, Inc.

Bonnie Leigh, CMP

♥ ***Bridge of Flowers***
Bonnie Leigh original songs of life & love. With Heidi & John Cerrigione, Neal & Coleen Walters & Tom White

♥ ***Down in the Shady***
Mountain Dulcimer instrumentals from the 1800's and earlier.

♥ ***Straight From the Heart***
Bonnie Leigh original songs with 6 Mtn. Dulcimer instrumentals.

♥ ***Reflections***
Folk & Bonnie Leigh originals with 4 Mtn. Dulcimer instrumentals. Cass. only

Bonnie Leigh Songbook
Songs from Straight From Heart & Reflections
Bridge of Flowers Songbook
Down In the Shady Grove Songbook
It's the Little Things 101 Poems
Love & A Delicate Flower 102 Poems

Cass. $10. CD $15. Songbooks $16. Poem books $7. S&H $1.50

Bonnie Leigh, CMP
PO Box 4160, Brick, NJ 08723
732-920-1506
Bonnie@bonnieleigh.com
http://www.bonnieleigh.com

Southwest Dulcimer Festival 2002

The 3rd Annual

Southwest Dulcimer Festival

in the mountains near Prescott, Arizona

September 27-29, 2002

Mark Your Calendars - New! Cooler-Weather Dates

OFFERING THE BEST IN
Performers/Instructors
Workshops
& Concerts

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Anna Duff
P.O. Box 641 • St. David, AZ 85630
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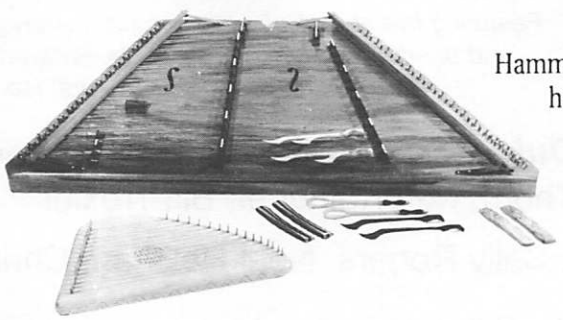

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Dulcimer Clubs

Dear DPN:

Your November 2000–January 2001 issue was of great interest to me. John Stockard was featured on the cover and in a profile article and there was also an article about a dulcimer snowbird group. I play with a mountain dulcimer snowbird group that was started by John Stockard in 1996. He helped three people learn to play that winter.

Last winter the "Off The Wall: group in the state park (Gulf Shores, Alabama) had twenty-four players. We are a mountain dulcimer group that meets together two afternoons a week, December through March. We also perform five times during the season. If you are a mountain dulcimer player snowbird migrating through the area, please come join us.

Lois Dusseljee
PO Box 6025, Gulf Shores, AL 36547
bldusselj@pocketmail.com

Dear DPN:

Hammered dulcimer players in the southern part of Ontario have a voice via the Southern Ontario Dulcimer Club. Six enthusiastic people met in Toronto in mid-September to chat, play tunes, and plan for future gatherings. The players, with anywhere from two months to eight years' experience, are from Toronto and four other communities. The group will make the rounds of each other's locale for the monthly gatherings. Organizers hope other hammered dulcimer players in the province will become involved.

At the meeting, held on the evening of September 12th, the group played "Amazing Grace" at 8 p.m. CDT as part of the continent-wide coordinated recognition by hammered dulcimer players of the September 11th tragedies.

Interested hammered dulcimer players in southern Ontario may contact us for information at pjnemethdulciman@aol.com or at 905-836-1020.

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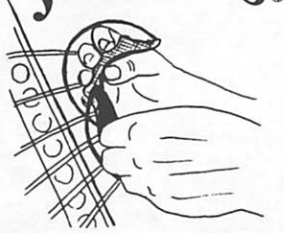

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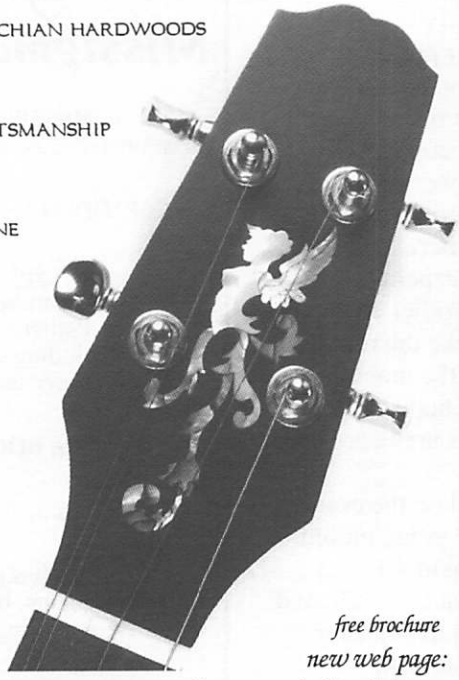

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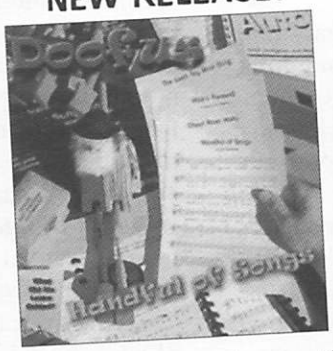

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The Doofs second release is another collection of old time and sentimental songs and tunes featuring mountain and hammered dulcimer, autoharp, guitar, banjo, and lots of vocals. The 17 selections include "Bye and Bye", "Cheat River", "Fishin' Blues", "Fine as Fine Can Be", "Who'll Rock the Cradle", "Alpine Medley", "Friend for Life", "Hick's Farewell", "I Will", "Rustic Dance", "Who Will Sing for Me", "If I Could Be the Rain", "Little Birdie", "Loch Tay Boat Song", "Sweet Dreams", "Simply Fly", and "Handful of Songs". Running time is just over 62 minutes. Available in CD ($15) or Cassette ($10) plus $1.50 shipping.

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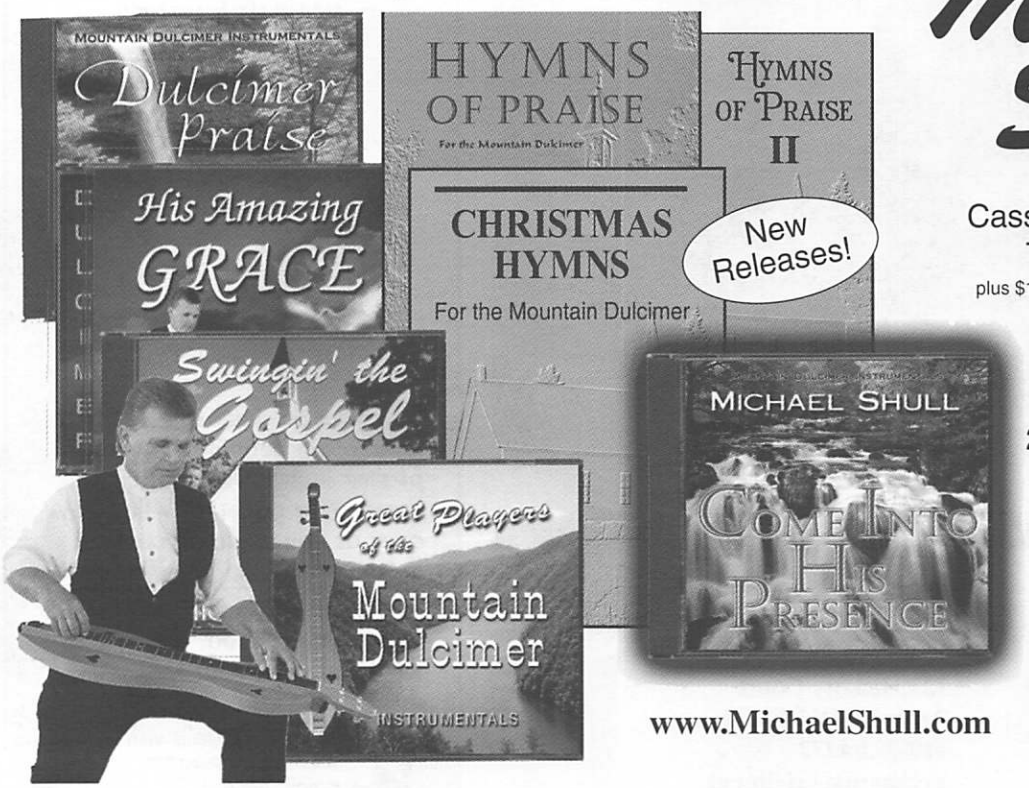

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Musical Reviews

Neal Walters

What an embarrassment of riches this issue! I normally try to review only five or six items in order to do them justice but I received so many nice things in the mail this time that I just have to cover more ground, even if it means writing a little bit less about each item. Let's start with the hammered dulcimer.

Greenfire, Ken Kolodner's musical partnership with fiddler Laura Risk, has already produced two outstanding albums in *Walking Stones* and *Greenfire.* Their third release, **A Roof for the Rain,** is their best yet. Keith Murphy adds some fine guitar and Joseph Sobol contributes a rhythmic cittern on several numbers, but the centerpiece is the wonderful interplay between Ken's hammered dulcimer and Laura's fiddle and viola. This is a program of mostly Celtic music spiced with a sprinkling of Québeçois tunes and a full measure of Kolodner, Risk and Murphy originals. There is a chemistry at work here that goes well beyond Ken and Laura's combined resumes. This is magical music and you should own it.

Susan Sherlock credits Ken Kolodner, among others, for much of the inspiration behind **Wateree** and Ken contributes both hammered dulcimer and fiddle to her album along with Albert Dulin on fiddle and mandolin, Fred McKinney on guitar, and Dan Bright on fiddle. This is an enchanting collection of tunes from a variety of sources. Scotland, Ireland, Israel, and Germany are represented, in addition to several traditional American tunes and a couple of nice Sherlock originals. Susan plays with skill and confidence and her dulcimer meshes seamlessly with her supporting cast of musicians. Her arrangements range from delightfully simple duets with fiddle, mandolin or guitar to more elaborate ensemble showcases.

Paul Gifford has published a wonderful new book tracing the medieval origins of the hammered dulcimer and its subsequent spread—under many names—to other parts of the world. **The Hammered Dulcimer: A History** endeavors to explain the history and evolution of the instrument with special attention to the North American tradition. Along the way, Gifford discusses the dulcimer's origins along with the santur, the hackbrett, the cimbalom family, the pantaleon, the salterio, the French psalterion and typanon, and the yanqin family. He details the story of the dulcimer's American revival and the transformation of the instrument as part of the overall "folk revival" since 1970. There are a number of wonderful photographs and other illustrations that add measurably to the book's character. The book is #6 in Scarecrow Press' ongoing series related to American Folk Music and Musicians. Ralph Lee Smith is one of the series editors and, in his foreword, states that "many supposed or actual facts about the dulcimer's past have become common currency among today's American players. Many players have wished to know more and have been curious to separate fact from legend to the extent that it can be known today, this book provides what they are looking for. This book rescues the story of the hammered dulcimer from obscurity and inaccessibility."

David Schnaufer's new recording, **Uncle Dulcimer,** is a little different from his previous releases. For one thing, he sings on about a half dozen of the ten cuts, among them wonderful songs—such as Tennessee Valentine and The Way You Move the Air, which he wrote. He is one of our best mountain dulcimer players and he is almost certainly our best banjomer player. Cumberland Gap and Sarah sound as though he's playing a banjo, not just a dulcimer that makes a banjo-like sound. One mild complaint: the album is just 35 minutes long. On the other hand, 35 minutes of David is worth an hour of just about anybody else!

continued on next page

A Roof for the Rain
Greenfire, Dorian Recordings, Ken Kolodner, 3806 Fenchurch Rd, Baltimore, MD 21218, 410-243-7254, kenkolodner@aol.com, www.dorian.com (CD).

Wateree
Susan Sherlock, PO Box 1281, York, SC 29745 (CD). SVSherlock@aol.com

The Hammered Dulcimer, A History
Paul Gifford, Scarecrow Press, Inc., 4720 Boston Way, Lanham, MD 20706, 1-800-462-6420, www.scarecrowpress.com (Book)

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From Mountain View to Mountain Dew
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Sentimental Journey
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Live in Carolina
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David Schnaufer lives in Nashville now, but he is originally from Texas. The great state of Texas has a lot to be proud of in terms of its homegrown dulcimer talent. Lloyd Wright, a Mountain Dulcimer Champion, is featured on two new albums. **Northfield** is Lloyd's first solo album and he not only plays solo dulcimer, he literally becomes his own string band on guitar, mandolin and banjo through the magic of overdubbing. He also does a superb job on two shape note hymns with excellent vocal assistance from his mom, Margaret Wright (who plays bass in the string band) and from musical partner, fiddler Bill Thurman. Lloyd also collaborates with Bill on **From Mountain View to Mountain Dew,** a fine recording in its own wright—er—right. Lloyd and Bill have been playing together for a few years now and they have developed a musical rapport that is clear and compelling from the first cut. Bill's fiddling is usually out front but there's plenty of fine dulcimer playing on there too. Again, Margaret contributes on bass and brother Hollis Wright joins in on autoharp.

Elsewhere in Texas, Debbie Porter takes us on a **Sentimental Journey** that she describes as "celebrating the music of my parents and grandparents" and their enjoyment of "Vi-ee-na sausage, Ritz crackers, peppermint candy, and hoop cheese." This is a very special recording of songs from that bygone era with wonderful singing, great dulcimer playing, a return to Debbie's ukulele roots, and Stephen Bennett's always-formidable presence on guitar and harp-guitar. Adie Grey sparkles on harmony vocals and additional support comes from Ron Clinton on piano; Clive Gregson on guitar, accordion, mandolin; Lee Rowe, David Schnaufer, Lloyd Wright and Sandy Conatser on dulcimer; and Andrew Hardin on tiple. The songs include Sentimental Journey, White Cliffs of Dover, My Buddy, Heartaches, and Far

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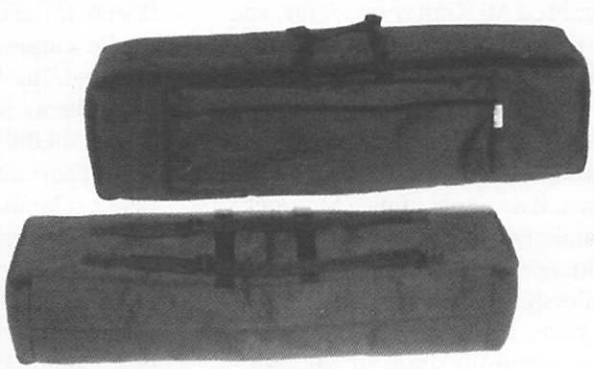

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Away Places. These are great songs sung from the heart and it's a journey I heartily recommend—even if you don't remember "Vi-ee-na Sausage."

In the Carolinas there's definitely some good dulcimer playing going on. Alan Darveaux, backed by Jim Clark, Sherrill Keever and Jeff Haslam (collectively known as Slight Departure) has a real winner in **Live in Carolina,** a fine set of twenty-one songs performed in front of a live audience at the Western (North) Carolina Center. Driven along nicely by Alan's mountain dulcimer and some especially fine mandolin playing from Jeff, the band demonstrates a relaxed, contemporary-country groove that manages to retain the essential character of their material whether it's an old-time fiddle tune like Angeline the Baker or Crockett's Honeymoon, a more contemporary ballad like I Still Miss Someone or Tumbling Tumbleweeds, or any of the six Darveaux originals.

Finally, South Carolina's Michael Shull has released yet another superb recording of hymns and songs of praise. Backed by Dan Williams, Steve Scearce, and Dennis Steele on guitar, Karin Lyle on harp, and Mike Clemmer and Ronnie Davis on bass, Michael presents soothing dulcimer arrangements of twenty-eight timeless tunes designed to provide an appropriate background for prayer and meditation. **Come Into His Presence** is a beautifully realized recording that amply demonstrates the gentle and reflective side of the dulcimer. Michael's playing is flawless, sensitive and creative.

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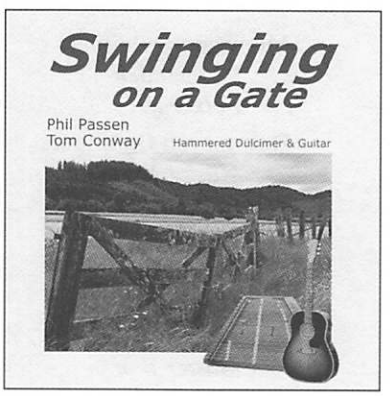

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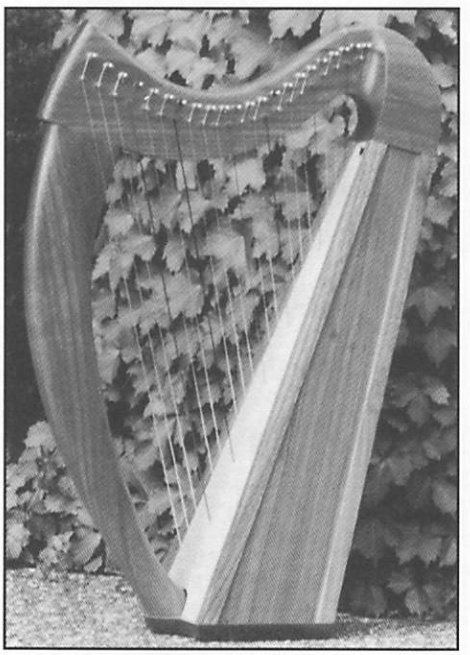

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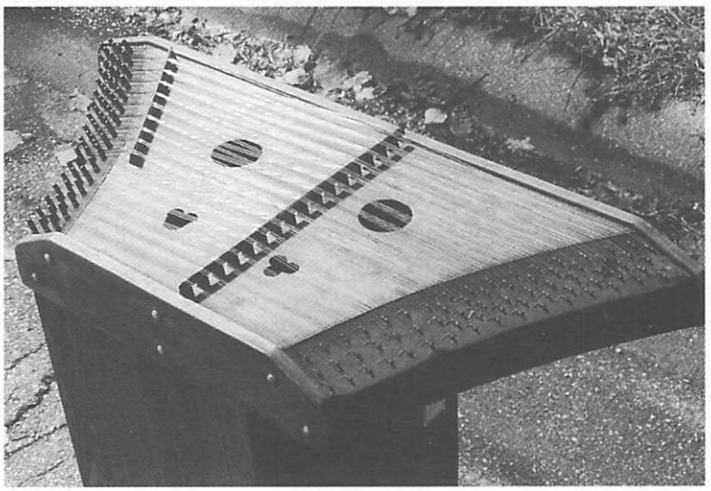
Hammered Dulcimer Tales & Traditions

by Paul Gifford



An Unusual Old Dulcimer

In some parts of the country antique dulcimers are not particularly uncommon. Although they usually lack any identifying information, most were built between 1850 and 1875, sometimes in factories and sometimes on an individual scale. They generally fall into one of several types, based on string arrangement, bridge design, sound-hole design, and whether they are rectangular or trapezoidal. Once in a great while, however, one finds dulcimers of unusual design. These reflect both makers' eccentricities and sincere attempts to improve the instrument's traditional tuning, tone, or stability.

This past summer Karen Jenkins, of North Branch, Michigan, brought an old dulcimer to the Fun-Fest at Evart, Michigan. She said that her mother had found it on top of a trash heap in Otter Lake, Michigan, about forty years ago. Its wires and tuning pins were badly rusted, but it was still solid. She brought it home, where it lay until recently. The dulcimer explosion of recent years led Karen to try to fix it up. By its general appearance and the use of zither pins, I guessed that it was made around 1900, perhaps in the vicinity of Otter Lake.

Its shape was unlike any I have seen. For one, the two pin blocks are not straight, but flare outward so the string length of the lower strings is longer (hence they are more taut) than it would otherwise be if the pin blocks were straight. Without attempting to analyze the load and stress on the strings, it seems that the maker understood one of the inherent problems in achieving an "ideal" string length. His attempt involved cutting the outline of the walnut pin blocks in curves, with the usual beveled top into which holes for the tuning pins are drilled.

continued on next page

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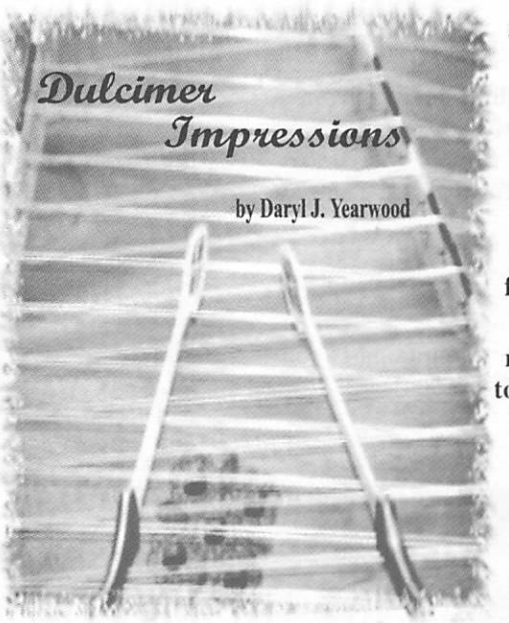

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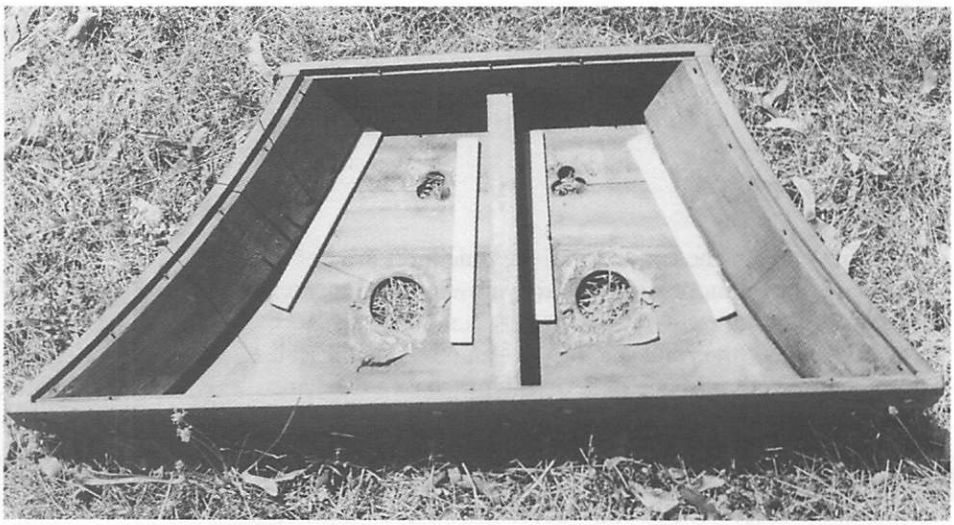
But that was not all. Each pin block was intended to rest at a different angle from the other, so that the treble bridge lies at a 90-degree angle to the front of the dulcimer. There may not be any practical advantage to the square angle, since pin blocks placed symmetrically will result in the treble bridge being placed at a slightly acute angle, something with which players have no trouble. The maker obviously had an interest in geometry.

Dulcimers of European origin universally have had a treble bridge placed at a ratio of 2:3 between pin blocks (creating an interval of a perfect fifth), although there have been individual and regional exceptions as makers attempted to produce a chromatic tuning. The designer of this dulcimer, however, arranged the bridge to create an interval of an augmented fourth/diminished fifth. Pythagorean theory, through the division of a string length, would make the ratio 32:45 for the augmented fourth and 45:64 for a diminished fifth. It is difficult to determine, however, what ratio the maker of this dulcimer had in mind because of the flared shape of the pin blocks. In any case, the tuning works. A layout involving the treble bridge placed so as to divide the strings into augmented fourths/diminished fifths, incidentally, is found on the traditional tuning of hackbretts from Appenzell, Switzerland.



View inside with back removed.

Although since removed, names of notes were stenciled on the soundboard and the chart below shows its tuning.

Finally, each course sits relatively close to the next—approximately 3/4-inch, instead of the usual distance of

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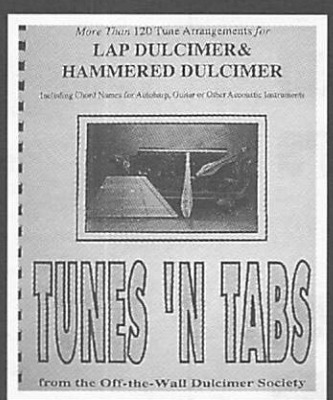

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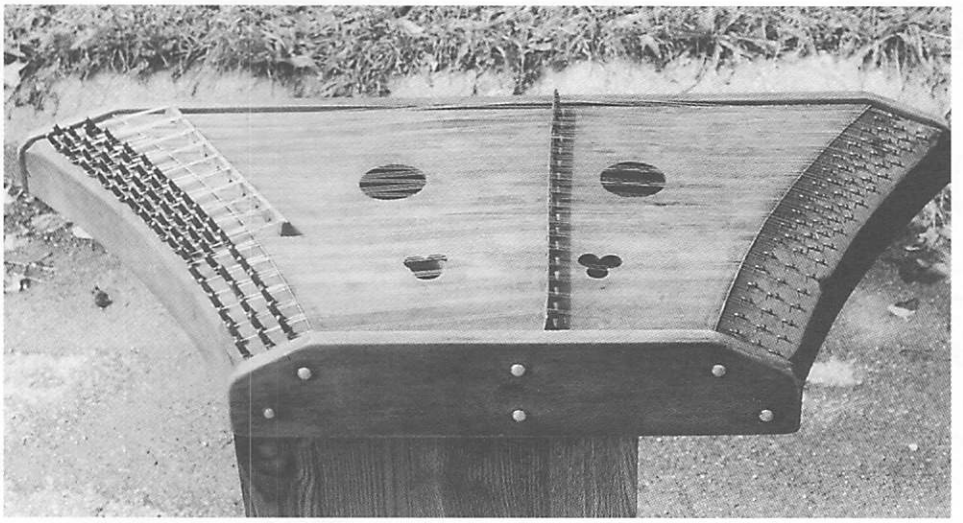

View from front.

one inch or more on most dulcimers. The length of the longer side is 32 inches; the shorter side is 15-7/8 inches; the distance from front to back is 13-1/2 inches; the height of the sides is 3-5/6 inches. The soundboard and back are 1/4-inch thick; the interior depth is 2-1/2 inches. The entire instrument is made of walnut, with the exception of the soundboard and interior brace, which are of Honduras mahogany.

Despite years of disuse and exposure to rain and the elements, the dulcimer holds tune fairly well and has a good sound.

TUNING

d	|	[g#]	
c#	|	[g]	
c	|	[f#]	
b	|	[f]	
bb	|	[e]	
a	|	eb	
ab	|	d	e
g	|	c#	eb
f#	|	c	d
f	|	b	c#
e	|	bb	c
d#	|	a	b
d	|	ab	bb
c#	|	g	a
c	|	f#	ab
b	|	f	g

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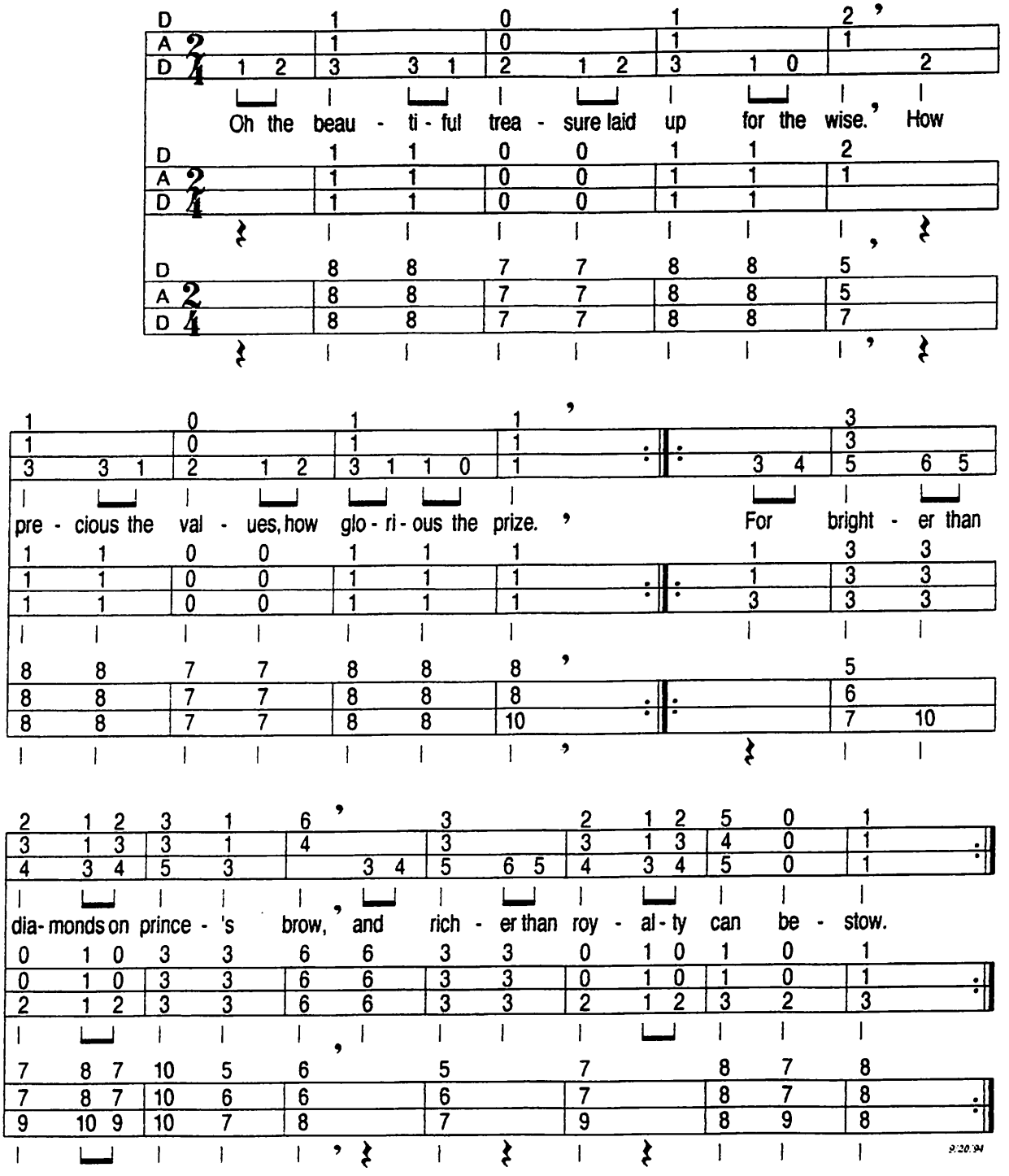
Oh, The Beautiful Treasure

Tuning: DAd - (Mixolydian)
Key: e minor

Shaker Tune
Arranged for three voices by Rebecca Askey



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Mountain Dulcimer Tales & Traditions

by Ralph Lee Smith

Three Old Virginia-Style Dulcimers

First, let me apologize to DPN readers for the interruption in the regular publication of this column. I promise to do better, and I will try not to miss any future issues! I am always up to my ears in projects, while seriously lacking in the organizational skills to get them all done on time.

One thing does not change, and that is the continuing arrival in my mailbox of immensely interesting information on, and pictures of, old dulcimers. These pictures show the immense originality of the old makers, and also reveal how little we still know about who saw what and who influenced whom.

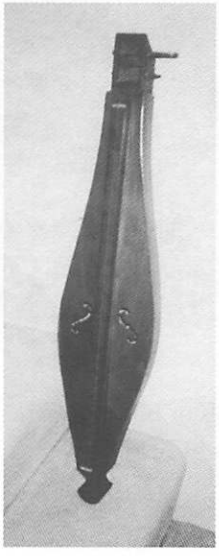

Figure 1

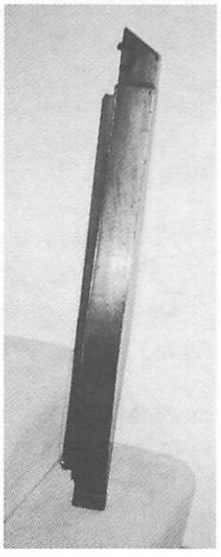

Figure 2

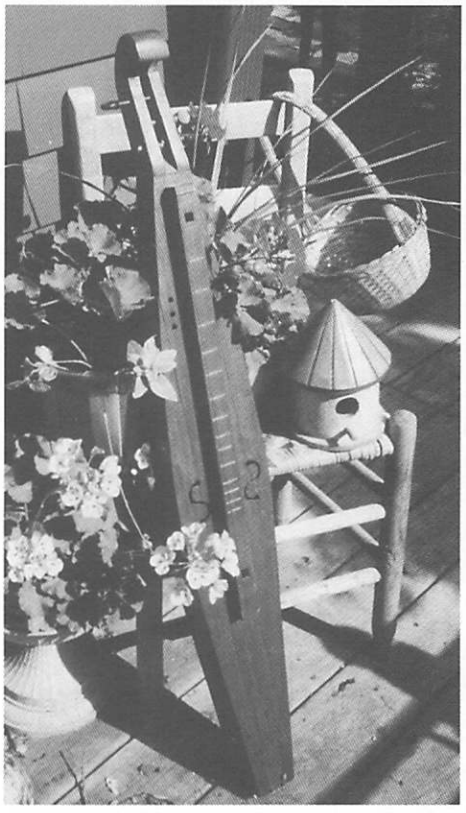

Figure 3

A Remarkable Tailpiece and an Intriguing Head

Dr. James B. Smith of Santa Fe, New Mexico sent me the pictures of the instrument that appears in Figures 1 and 2. Dr. Smith writes,

"The dulcimer belonged to my maternal grandfather, James Bradley Shepherd, who brought it to Missouri from Virginia by way of Kentucky. I do know that he was considered to be quite musical with a fine tenor voice, and he played the dulcimer as well as the piano and pump organ. He died in 1939 or 1940."

This instrument has the single-curve body shape of old Virginia dulcimers. The S-shaped soundholes are very attractive. The soundhole in the fretboard near the foot reflects an old Virginia tradition in which one to four soundholes were drilled into the fretboard.

An interesting feature is the "parking" of the fretboard fully above the line of the body. This looks to me like the echo of a very old tradition. Two specimens of this type of construction appear in my column in the November 1999–January 2000 issue of DPN.

Even more unusual is the tailpiece, which looks rather like an odd-shaped mushroom growing out of the bottom of the instrument! The shape of the head is also unusual. The moment I saw the side view photo, I recognized the style of this head as being the same as that of a much more primitive instrument in my collection, a picture of which appears in *The Story of the Dulcimer,* Figure 52A. These two heads, on instruments that otherwise have little in common, appear to reflect a design tradition. Somebody saw something, somewhere, and adopted it. We don't know where the design tradition began, or where these instruments stood in its dissemination.

A Dulcimer with a Short Fretboard

Short fretboards are sometimes seen on folk revival dulcimers, but they are uncommon on old instruments. Ms. Jean S. Ham of Newburgh, Indiana, sent me the photos of the instrument that appear as Figures 3 and 4. Ms. Ham writes,

"I recently came into possession of a mountain dulcimer that may be 100-plus years old—I purchased it from a

Figure 4

continued on next page

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Mrs. Jean E. (Akers) Bruner of Owensboro, Ky. She said it came from her mother's family. I estimate Mrs. Bruner as being at least in her 70s. Her mother's mother was a Worsham from Benhams, Virginia, near Bristol. She married a Mr. Booker from Bristol. He was the musician of the family, and she thought he may have built it."

The dulcimer's body length is 34 inches, but the fretboard is only 23 inches long. As with the instrument in Figures 1 and 2, the fretboard is "parked" on top of the body. The spacing of the frets, which appear to be made of broom wire, seems to be approximately chromatic rather than diatonic.

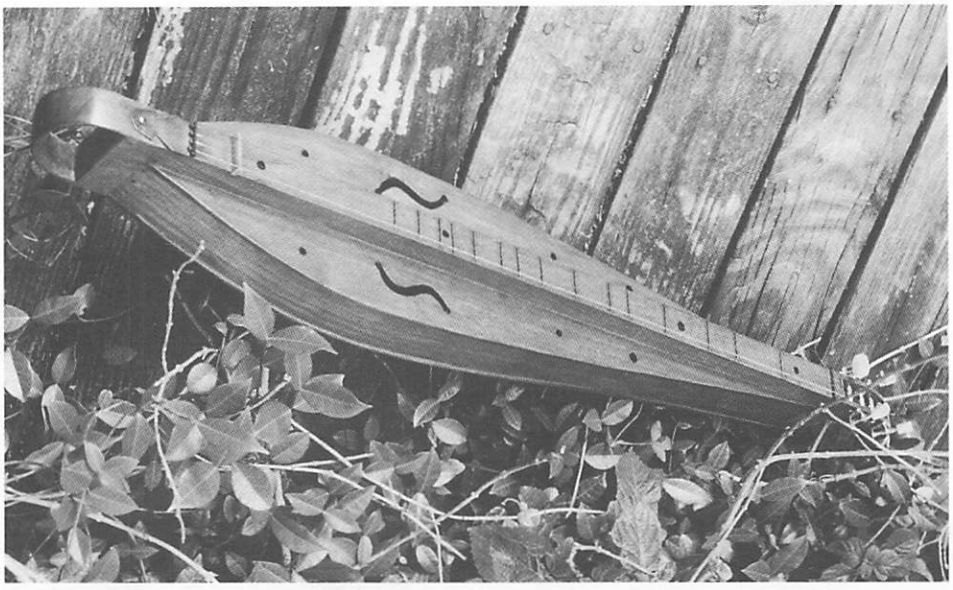

Figure 5

A Beautiful Dulcimer of "Open D" Virginia Design

Take a look at the dulcimer in Figure 5, and see if you don't agree with me that it would be hard to imagine a more beautiful specimen of the traditional Virginia design with an "open D" tail-piece. Maylee Samuels of Baton Rouge, Lousiana sent the photo to me after seeing the photos of the open D-style instruments made by Samuel Russell, the famous Virginia maker/player of Marion, Virginia, in my column in the May–July 1999 issue of DPN. Maylee writes,

"My father, Lowell Heisey, got it at a flea market close to Staunton, Virginia about nine years ago. It supposedly came from an elderly man who made

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dulcimers somewhere in the area. The dulcimer was in perfect condition except one of the tuning pegs was missing. My father couldn't find a suitable replacement so changed it to guitar pegs so I could play it. Of course I soon found that it was not playable even after changing the tuning pegs. It now hangs on my wall here in Baton Rouge."

Features of the instrument include the thin, graceful open D, different from Sam Russell's in that Sam's were thicker, tapered, and with rounded edges see the article on Russell, cited above. The cut and shaped piece of metal at the foot is a common method for anchoring the strings in traditional dulcimers of open-D design.

Lucky Maylee! I wish that this were hanging on my wall. Maylee, you might want to get a good craftsperson to make a set of wooden tuning pegs for this jewel. If you don't have the remaining old pegs, Sam Russell's can serve as an attractive model.

And don't you wonder who made it?

P.S. I receive many queries about the availability of my books. Here is summary information:

The Story of the Dulcimer, Crying Creek Publishers, 1986, cited above, is out of print and, regretfully, is scarce. I understand that one sold on eBay recently, for a rather stiff price. Interlibrary loan may be the best way to see a copy.

Appalachian Dulcimer Traditions, Scarecrow Press, 1997. The hardcover is about to go out of print, but a paperback will be issued. Amazon still has a few copies of the hardcover if that's what you prefer, but you should hurry. Price on Amazon, $34.50.

Songs and Tunes of the Wilderness Road, with Madeline MacNeil. Mel Bay 1999. A good deal of musical history, and history of the Wilderness Road, with photos taken from Big Moccasin Gap in Gate City, Virginia to the Cumberland Ford in Pineville, Kentucky. $14.95. Available from Mel Bay.

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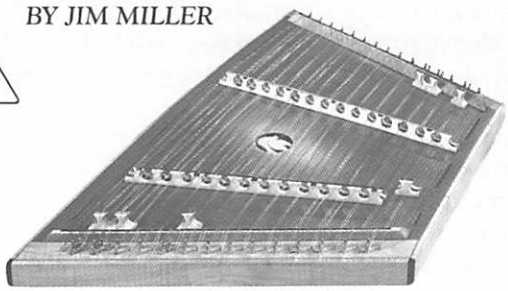

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Sandy and Co

An interview by Heidi Cerrig

Sandy and Caroline Paton proudly celebrated Folk-Legacy Records' 40th anniversary in 2001! Their original goal back in 1961 was to locate, preserve, and share traditional folk music. This is still their focus. During intervening years they have been visiting traditional musicians, listening to and editing field recordings, researching song sources, making new recordings that include extensive liner notes and lyrics, and spending time traveling and performing across the country.

As a child, Sandy (Charles Alexander) enjoyed singing with his mother and three sisters. He decided early on that he wanted to be an artist, contrary to his father's conventional ideas. He left home at an early age and supported himself by working one odd job after another.

He hitchhiked across the country many times and settled for a while in Seattle, where he did some acting at the Repertory Theater, and also designed and painted scenery for the Great Plays Company. He moved on to New York for more theater, and then to Toledo, Ohio where he took his first job as a folksinger, singing songs that he had learned while working his way across the country. After six months singing in Toledo, it was time to move on and Sandy hitchhiked to Virginia to meet Paul Clayton, whose serious approach to folk music he admired. Sandy began a new focus of collecting folk music, and began traveling primarily in search of traditional music.

One of those trips found him back in San Diego visiting his family at Christmas. When he learned that his sister had been crowned "Snow Queen" and there was no tree or decorations for the party, Sandy pawned his guitar to fund his sister's festivities. Shortly thereafter, a friend, Barry Olivier, asked if he'd do a church program in Berkeley, to which Sandy agreed—if he could borrow a guitar!

Caroline Swenson was working at one of the University of California libraries at Berkeley and she went to hear a folksinger named Sandy Paton. She always loved singing the old-fashioned tunes and as she sat in the second row of the audience, Sandy caught sight of the lovely woman and could hear her clear harmonies.

One of the songs he performed was a variation of the riddle song entitled "Perrie Merrie Dixi" that was published by Eloise Hubbard Linscott in her *Folk Songs of Old New England* in 1939. After the concert, Caroline approached him and asked him for words to the song. Sandy quickly replied, along with offering an invitation to a house party following the concert, where they sat in the kitchen all night long "walking each other's minds." That was an evening that would change their lives.

A few days later, Sandy asked Caroline to marry him and they hitchhiked back to San Diego, where she unpawned his guitar and said yes! The year was 1957 and they soon set out together, hitchhiking across the country, meeting many friendly people and enjoying cordial hospitality all the way. They saved what little money they had for a trip to England and Scotland.

For almost a year they lived in London and earned their keep by singing. They also recorded for two record companies and taped a group of New England songs for the British Broadcasting Corporation's archives. They spent many hours listening to the BBC Recorded Programs Library and studying the British "cousins" of American folksongs.

At the expiration of their travel visas, Douglas Kennedy, then head of the English Folk Dance and Song Society, wrote on their behalf requesting an extension. He explained that their work was of exceptional importance and encouraged the government officials to grant an extension. Later, traveling with Hamish Henderson, the most eminent collector of Scottish folk songs, they met Jeannie Robertson, the great Scottish ballad singer. Sandy and Caroline were able to record many of her tales and songs. During this time, their son David was born.

Once the family moved back to the States, Sandy recorded an album for

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aroline Paton

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Elektra Records in New York entitled *Many Sides of Sandy Paton* (EKL-148, 1959). Later, they settled in Aspen, Colorado, where Sandy performed in the Limelighter Club and for many school assembly programs throughout Colorado, Oklahoma, Nebraska and Missouri.

The next year found the Patons in Chicago with Sandy in charge of Kroch's & Brentano's record department. It was there he met and befriended a customer, Lee Haggerty, who later became his founding partner in Folk-Legacy Records.

A vacation took the Paton family (now including a second son, Robin) to Vermont. After deciding to relocate there, they met Erv Auchter, who ran a music store in Burlington. Erv lent Sandy a tape recorder and helped fund a trip to Beech Mountain, North Carolina where he made tape recordings of Frank Proffitt, a traditional singer and banjo player.

After they returned with some wonderful field recordings, Lee Haggerty visited the Patons in Vermont and suggested they form their own record company, rather than sending the tapes to an established publisher. With the financial backing of Lee and his sister, Mary, Folk-Legacy Records was born and *Frank Proffitt, Traditional Songs and Ballads of Appalachia* was their first release. This recording has just been re-released on CD and includes "Tom Dooley," the original source for the Kingston Trio hit of the late 1950's.

Since that first release, over 120 recordings have been made on the Folk-Legacy label, featuring artists such as Joseph Able Trivett, Edna Ritchie, Howie Mitchell, Hobart Smith, Rosalie Sorrels, Hedy West, Michael Cooney, Sara Grey, Joe Hickerson, Gordon Bok, Bob Zentz, Art Thieme, and Betty Smith, just to name a few. Many are available in their original vinyl format, although a good number have been re-released on CD or cassette.

One of the most popular recordings of the early folk song revival was *Golden Ring—A Gathering of Friends for Making Music.* First released in 1964, this recording included George and Gerry Armstrong, Ed Trickett, Howie Mitchell, Win Stracke, and others. Described as "singing together for the pure joy of it," this recording was made at WFMT in Chicago by Norm Pellegrini.

That group of friends had such a good time that a few years later, the same group, plus a few more folks, including Sandy and Caroline, got together at the Folk-Legacy studio in Connecticut and recorded *The New Golden Ring—Five Days Singing, Vol. 1 & 2.* Sandy would push the buttons on the tape recorder, then rush in to sing tenor with the group on the choruses! All three of these recordings are now available on CD.

Folk-Legacy has been devoted to making traditional music (and contemporary music that reflects its values), available to the general public. These highly respected recordings are distributed nationally and are often used at colleges offering courses in folklore.

The Patons reside in Sharon, Connecticut and operate the company from their home, a large remodeled barn on a rural hillside. One large area of the first floor serves as the Folk-Legacy recording studio and a good portion of the lower level is used for inventory. Their partner, Lee Haggerty, also moved to Connecticut, but passed away in 2001. On a side note, dulcimer builder and performer George Haggerty of Folkcraft Music in Vermont, is a first cousin to Lee and Mary Haggerty.

Sandy and Caroline continue to perform and share the rich heritage they have collected. Behind almost every song is a fascinating story relating how, from whom, and from where that song was discovered. One may be a lively banjo tune from an ex-rodeo rider in Oklahoma, another a plaintive lament obtained from a North Carolina mountain farmer, or a rare ballad collected from an Irish grandmother in the Adirondacks, a stonecutter in the Catskills, or a traveling "tinker" with whom they once camped in the beautiful Scottish Highlands.

continued on next page

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They accompany themselves on guitar, 12-string guitar, Appalachian dulcimer and autoharp. While both play the dulcimer, Sandy says that for him, playing the dulcimer is a "soporific" activity akin to drinking warm milk before bedtime as well as something to fully enjoy as you wind down from a busy day. Their music is gentle, their style is informal, and their obvious love for the songs they sing makes their performances memorable.

In recognition of their work as singers, folk song collectors and folklorists, the Patons were selected by the Connecticut Commission on the Arts to be Connecticut's Official State Troubadours in 1993. The California Traditional Music Society, the Memphis Dulcimer Festival in Tennessee, and the Eisteddfod Folk Festival at the University of Massachusetts have also honored them.

With such musical parents, both Paton sons are also respected musicians. David plays concertina and hammered dulcimer and recently recorded a new album, *All Hands Around—Irish Music* with fellow band members Roger Burridge and Deirdre Murtha. Robin plays music professionally on fiddle, mandolin, octave mandolin, 5-string banjo and guitar, sings traditional songs, and has written some originals. Robin also takes care of the Folk-Legacy invoicing, packaging, inventory and "does anything else that seems to need doing."

So in honor of their 40th anniversary, we congratulate and thank Sandy and Caroline, along with the hundreds of artists they have worked with over the years, for sharing all their gifts and passing the legacy along!

David, Caroline and Sandy Paton

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Perrie Merrie Dixi

I have four brothers over the sea,
Perrie merrie dixi, domini.
They each sent a present unto me.
Petrum, partrum, paradisi tempore,
Perrie merrie dix, domini.

The first sent a cherry without any stone,
Perrie merrie dixi, domini.
The second sent a chicken without any bone.
Petrum, partrum, paradisi tempore,
Perrie merrie dix, domini.

The third sent a blanket without any thread,
Perrie merrie dixi, domini.
The fourth sent a book that no man had read.
Petrum, partrum, paradisi tempore,
Perrie merrie dix, domini.

When the cherry's in blossom, there is no stone,
Perrie merrie dixi, domini.
When the chicken's in the egg, there is no bone.
Petrum, partrum, paradisi tempore,
Perrie merrie dix, domini.

When the blanket's on the sheep's back, there is no thread,
Perrie merrie dixi, domini.
When the book is in the press, then no man hath read.
Petrum, partrum, paradisi tempore,
Perrie merrie dix, domini.

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Heidi Cerrigione, a frequent contributor of articles for Dulcimer Players News, writes books for autoharp and dulcimer, performs, and records with her husband, John, and Neal and Coleen Walters (Doofus Music).

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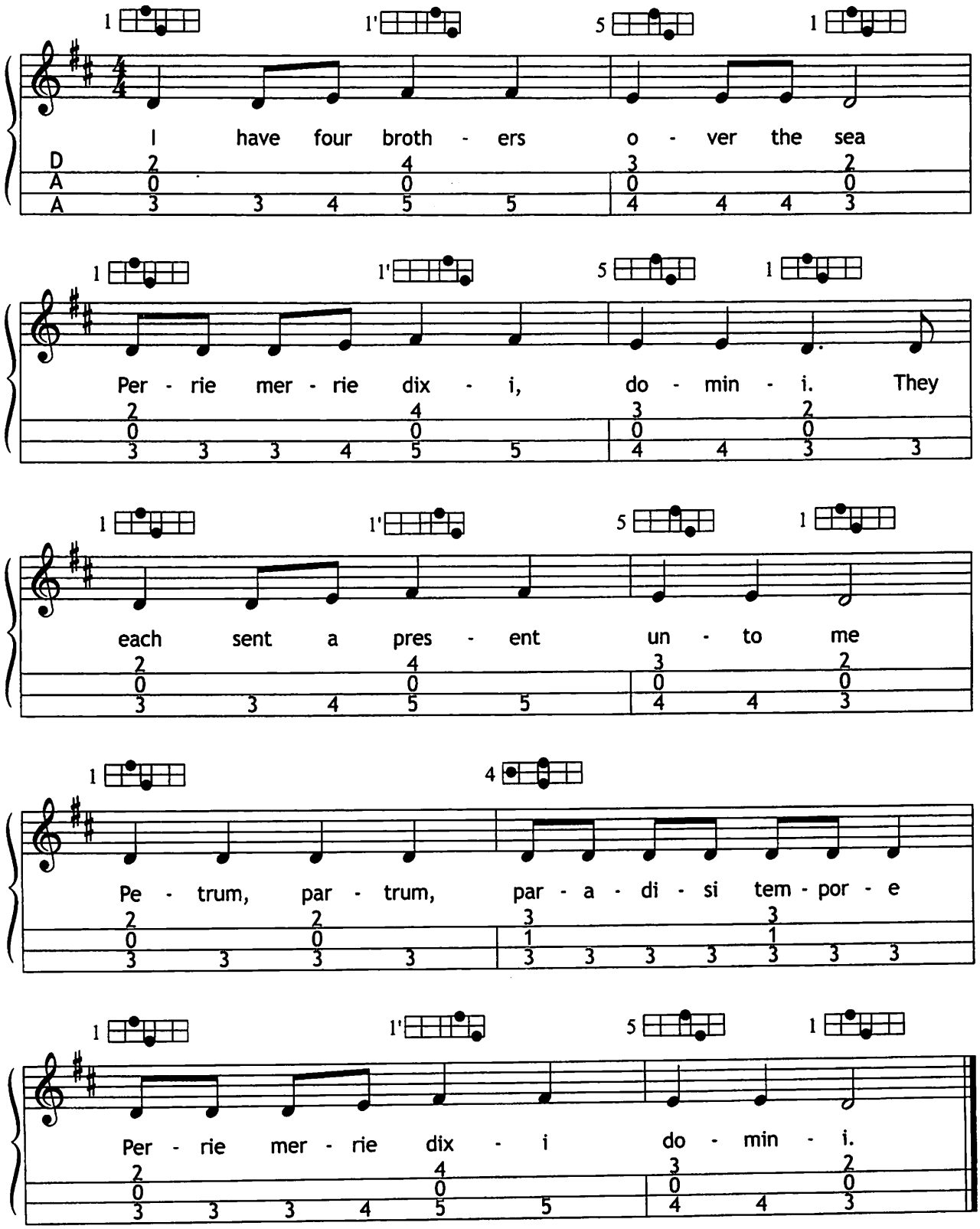
Perrie Merrie Dixi



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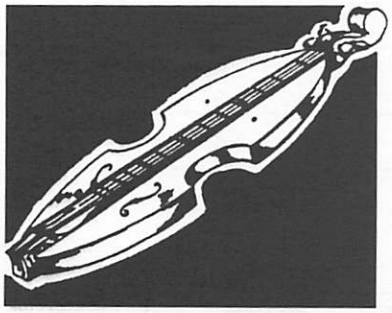

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Jean Ritchie

A wonderful warmth replaced the cool evening air on September 29th. A hush came over the audience as Jean Ritchie made her way to center stage at the Kentucky Folklife Festival in Frankfort, Kentucky. Before being formally introduced by John Gage, Jean gave a very special gift to the Kentucky Historical Society to be placed in their Frankfort museum. It was the first dulcimer she owned, one built by Jethro Amburgy in 1946. Hearing a rattle, she explained that there was a treasure inside, one that her babies had dropped in years ago.

When Jean went to New York City in 1947 she used this dulcimer for performances. Jean explained, "It is precious to me. If you want to give a good gift, give a precious gift." It was also a gift in honor of the Appalachian dulcimer being named the official musical instrument of Kentucky.

After a warm introduction by John Gage, Jean opened her program with "The Cuckoo," an old song sung by her family in her youth, followed by "Lovin' Henry." Seeing some youngsters playing in front of the stage, she sang an old school yard song which told of little girls who tried to kiss anyone in reach, but had little luck luring the boys away from their marble game.

Jean had invited dulcimer players to join her for her final song, "Amazing Grace," and at least twenty-five instruments were tuned and ready to go. The last verse was sung a cappella, with all of the audience participating.

A standing ovation given by her grateful audience showed, once again, our appreciation for all that Jean Ritchie has shared with our state and dulcimer players everywhere.

Karl Seebree, Louisville, Kentucky

Photo credt: Kentucky Historical Society

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Susan V. Sherlock

I have always been surrounded by music. I have wonderful childhood memories of my dad playing his mandolin nearly every night before I went to bed. Family reunions were more like big jam sessions. There were guitars, mandolins, banjos, fiddle, steel guitar, drums, and beautiful voices. I also enjoyed watching my two older brothers pick up the family tradition and play the guitar.

I never played guitar but I did play the recorder in grade school, which lead to the alto sax in high school. I never really cared for the sax but it allowed me to indulge my passion for the music. And as a bonus I learned to read music and developed an elementary knowledge of music theory. After high school I all but abandoned music. I began an education in engineering, married, and began raising a family. And for more than ten years I was content to occasionally sing at family gatherings and watch while others played. But I longed every day to find some way to make my own music again.

It happened quite unexpectedly. At first it was a sound I couldn't quite identify on a recording. Then, on a trip through the North Carolina mountains, I saw one: a hammered dulcimer. I loved hearing the deep bass notes ringing together with the music-box-like treble notes. And the best part was, I knew the minute I saw it that I would be able to play it! So, for many months I dreamed of having one of these unusual instruments.

I finally acquired my first dulcimer the following year (1995) from Jerry Read Smith in Black Mountain, North Carolina. But for over a year I played mostly by imitating what I heard on recordings. I had no idea what I was doing. I simply played what sounded good to me. But the more I played, the more I felt an irresistible need to share. I simply couldn't keep this amazing thing to myself! I began going to local jams, and "filling in" for other musicians during their breaks at gigs. I acquired a list of beginner dulcimer players from a local Renaissance festival, and organized a dulcimer workshop that I lead for several months. I began teaching privately and soon developed a formal eight-week course, which is offered through the Continuing Education Department at York Technical College in Rock Hill, South Carolina.

In 1996 I discovered dulcimer festivals. I began attending the Swannanoa Gathering near Asheville, North Carolina. It was there that I was exposed for the first time to the playing of Ken Kolodner. Wow! That is what a hammered dulcimer should sound like! Shortly after, I met Steve Schneider and Randy Marchany. Now, completely inspired, I began to follow these players, studying, imitating, and soaking up everything I could from them.

I am excited that I have been invited to teach and perform at several festivals across the United States including the South West Dulcimer Festival, the Queen City Dulcimer Festival, the Bay Path Dulcimer Festival, and the Winston-Salem Dulcimer Festival. I have been a featured musician for the last four years at a number of South Carolina festivals. I have also played regularly at the Garden Café restaurant in York, South Carolina, since October 1998.

Most exciting of all, in October 2000 I was honored by the North Carolina Arts and Sciences Council to be a recipient of a Regional Artist Grant to complete my debut recording of traditional American, international folk and original tunes. My CD *Wateree* was released June 15, 2001.

So, what's next? I am a teacher at heart. I have been on the Engineering Technology faculty at York Technical College since 1986 and I love working with adult learners. So, it seems a natural progression to continue to combine my love

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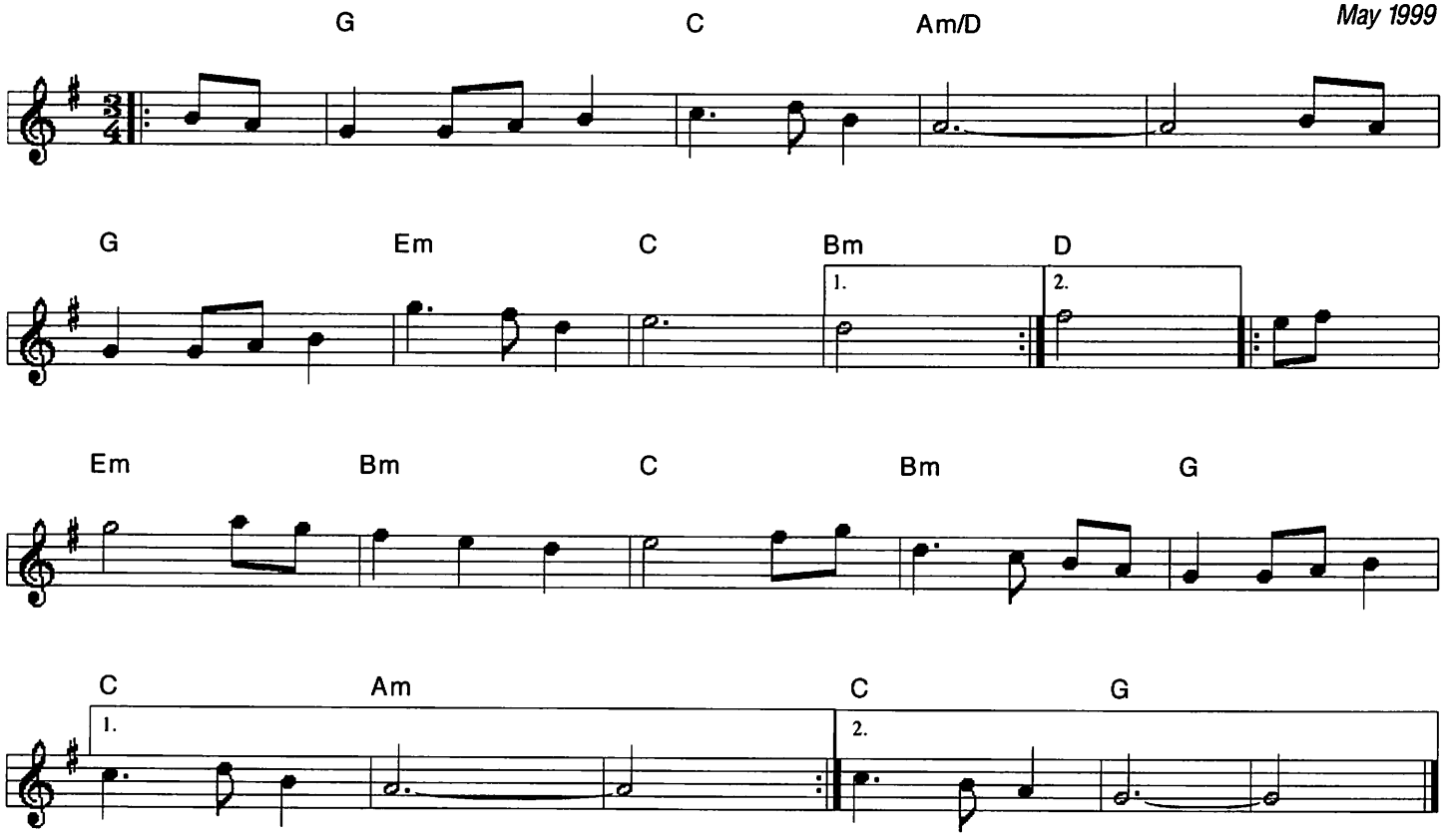
Garden Café Waltz

Susan V. Sherlock
May 1999



of teaching with my passion for the dulcimer. I have made the decision to take a short sabbatical from my "day" job at the college and make myself available to teach and play as much as possible this coming summer.

In addition to playing the hammered dulcimer I have begun to play the fiddle. I still teach engineering courses full-time at York Technical College and love being mom to my thirteen-year-old son, William. I am also a bit of a gym rat and a runner, and compete in local weight lifting events and road races; great for rhythm and easy to do when you always have tunes bouncing around in your head!

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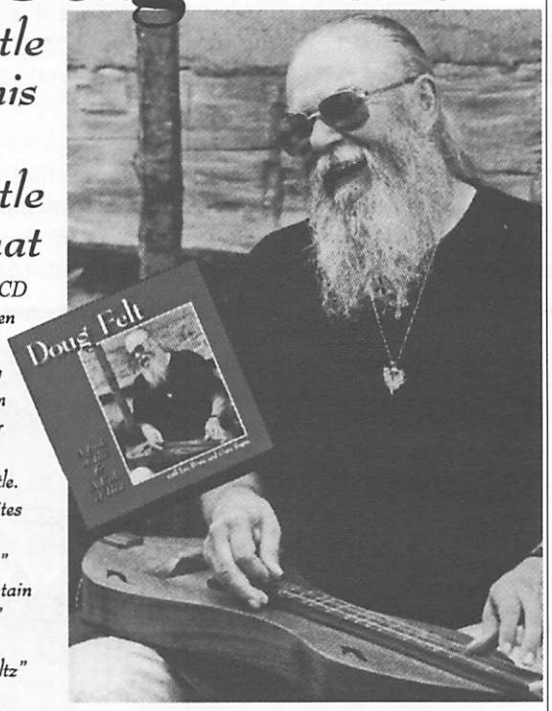

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The Star-Spangled Banner: A History

by Janice Steinbeck • Marlton, New Jersey

"The Star-Spangled Banner" is known throughout the world as the national anthem of the United States of America, but few realize that its history pre-dates the War of 1812, and even the birth of Christ. In the 16th century, Parisian Henri Estienne discovered, translated and, in 1554, published a collection of short poems by various post-classical Greek writers as the work of Anacreon (c. 582-485 BC). The fragments of Anacreon's poetry that survive are devoted to the goddess of love and the god of wine, with a deep emphasis on love and drinking.

Estienne's publication appealed to European society, and by the 18th century Anacreon's poetry was widely enjoyed. In 1776 a group of wealthy men formed a club called the Anacreon Society, whose members gathered regularly to drink and sing together. In the early days of the club's existence, when it was decided that the group should have a theme song, John Smith composed a tune, and Ralph Tomlinson, set lyrics to Smith's tune. The tune was named "To Anacreon in Heaven" as a tribute to the writings of Anacreon, and the club was named the Anacreontic Club.

In the summer of 1813, Major George Armistead sent two of his officers to Baltimore to commission Mary Young Pickersgill to design a flag so big that "the British would have no trouble seeing it from a distance." This she did. With the help of her thirteen-year-old daughter Caroline, and for the price of $405.90, they cut 15 stars that measured two feet from point to point, eight red and seven white stripes each two feet wide, and completed the flag in August.

During the final days of the war that began in 1812, on September 13, 1814, the British fleet waged an intense attack upon Fort McHenry. Just before the battle broke out, Francis Scott Key (1780–1843) boarded a British ship to discuss the release of American prisoners. His discussions were successful, but fearing that Key had overheard too much about the pending attack on Baltimore, the British officers refused to release the Americans. Key was among several American men who watched and waited aboard ship behind enemy lines. The battle lasted for 25 hours. Long before sunrise, the sound of the explosions and gunfire was broken by a

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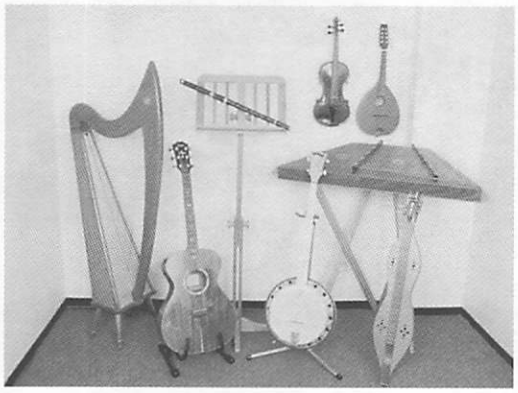

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mysterious silence. Thick, heavy smoke-filled skies and rain clouds hung in the air. All feared the downfall of Fort McHenry. As dawn approached and the clouds lifted and cleared, the joyous sight of General Armistead's great flag appeared.

As they sailed back to Baltimore, Key removed a paper from his pocket and began to compose a poem about the British attack on Fort McHenry and the American victory, which he later finished at the Indian Queen Hotel, where he was lodging. Several days later, Judge J. H. Nicholson, Key's brother-in-law, took the poem to a printer and had several copies printed and circulated as a broadside under the title "Defense of Fort McHenry," to be sung to the tune "To Anacreon in Heaven." In October of that year, it was sung in a public performance and given the name "The Star-Spangled Banner."

On March 3, 1931, Francis Scott Key's patriotic air was officially adopted as our national anthem. A flag has flown continuously since May 30, 1949, over the monument marking the site of Francis Scott Key's birthplace at Terra Rubra Farm, Carroll County in Keymar, Maryland. General Armistead's now fragile great flag resides in the Smithsonian Institution's Museum of American History. Key's original manuscript was sold to the Maryland Historical Society in 1953, where it remains today. One broadside copy of Key's poem is housed at the Library of Congress.

The Star-Spangled Banner

O, say, can you see, the dawn's early light
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, thro' the perilous fight,
O'er the ramparts we watched, were so gallantly streaming.
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On the shore dimly seen, thro' the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected, now shines on the stream:
'Tis the star-spangled banner: oh, long may it wave
O'er the land of the free and the home of the brave.

And where is that band who so vantingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more!
Their blood has vanished out their foul footsteps' pollution.
No refuge could save the hireling and slave
From the terror of flight, or the gloom of the grave:
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave!

Oh, thus be it ever when freemen shall stand.
Between their loved home and the war's desolation:
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the Power that has made and preserved us a nation.
Then conquer we must, when our cause it is just.
And this be our motto: "In God is our trust."
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

First verse of "To Anacreon In Heaven"

To Anacreon in Heav'n, where he sat in full glee
A few Sons of Harmony sent a petition
That he their Inspirer and Patron would be;
When this answer arrived from the Jolly Old Grecian:
"Voice, Fiddle, and Flute, no longer be mute,
I'll lend you my name and inspire you to boot,
And besides I'll instruct you, like me, to entwine
The Myrtle of Venus with Bacchus's Vine."

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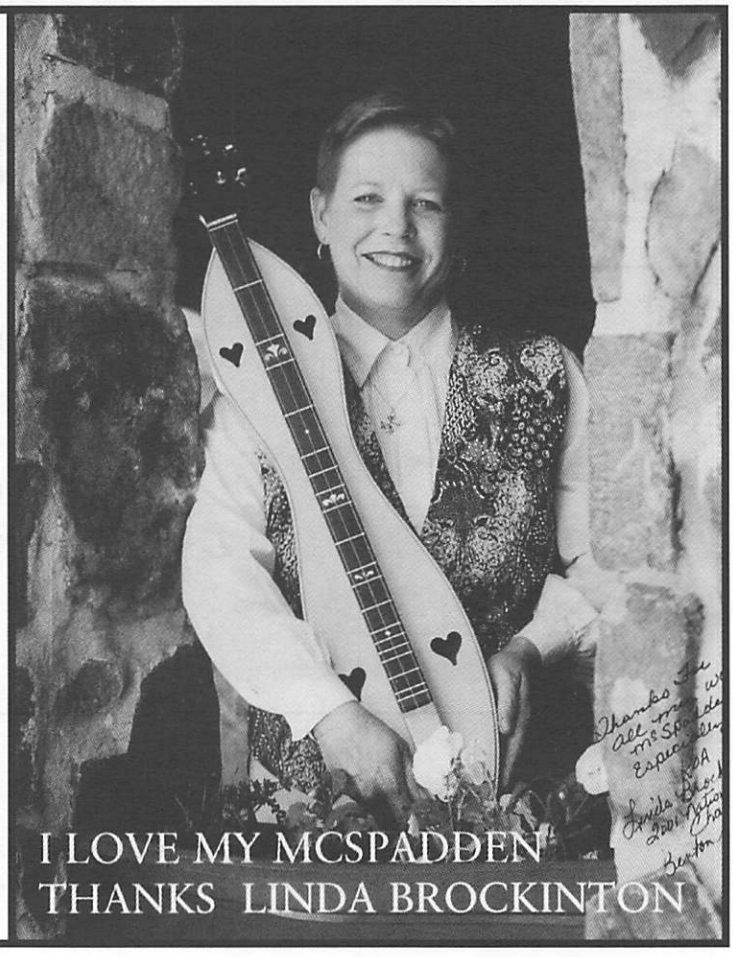

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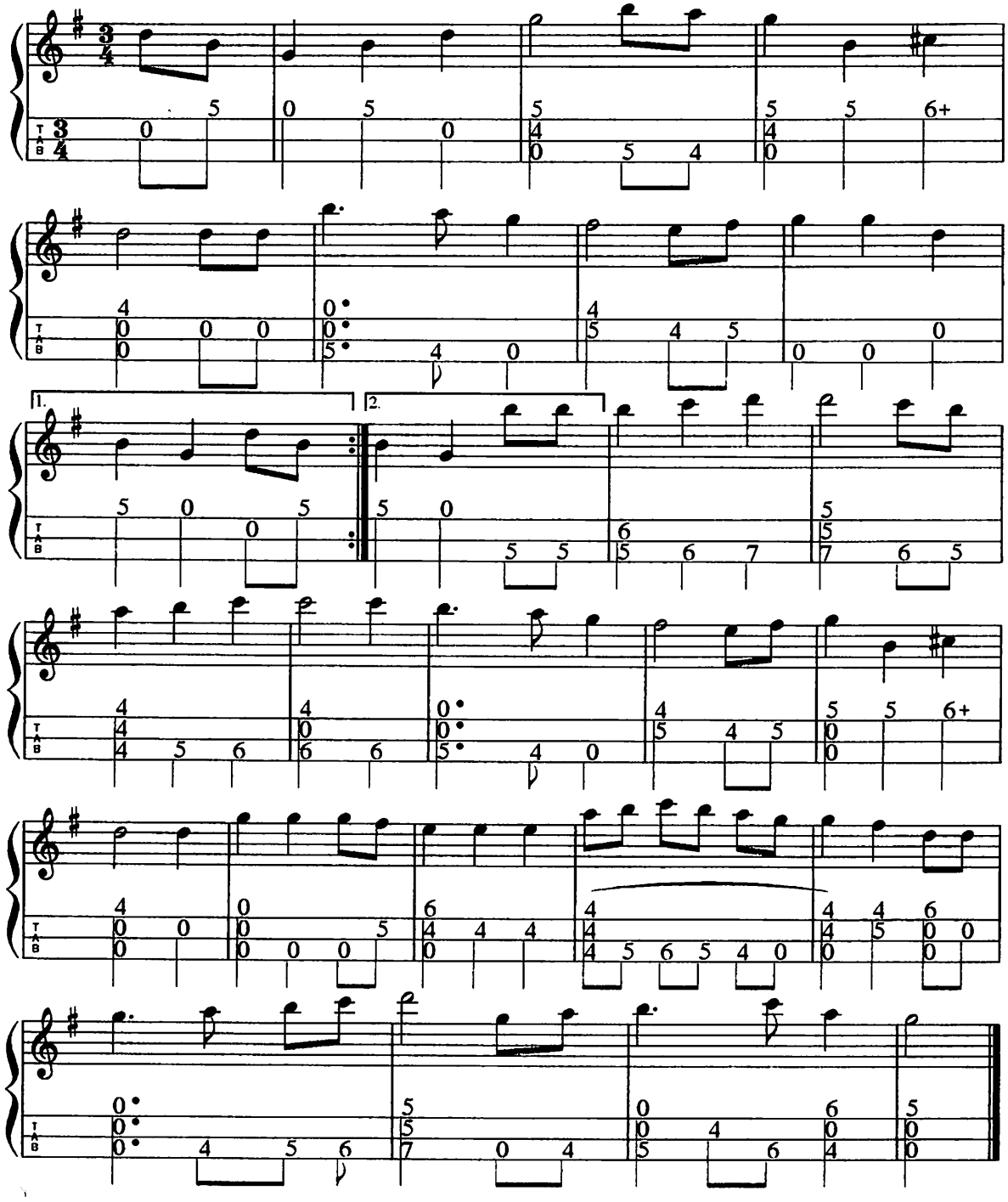
The Star-Spangled Banner

A poem by Francis Scott Key

Tuning: D A D, Capo 3
To Be sung to the tune "Anacreon in Heaven"

Written on September 14, 1814
First Published on September 20, 1814 under the title "Defence of Fort M'Henry"



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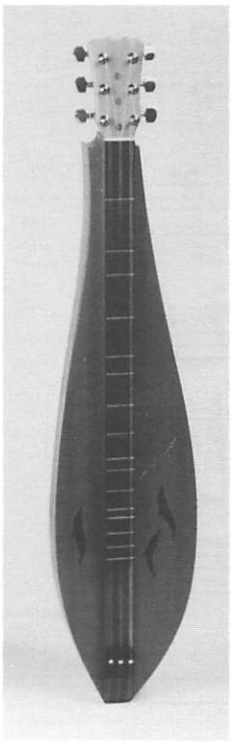

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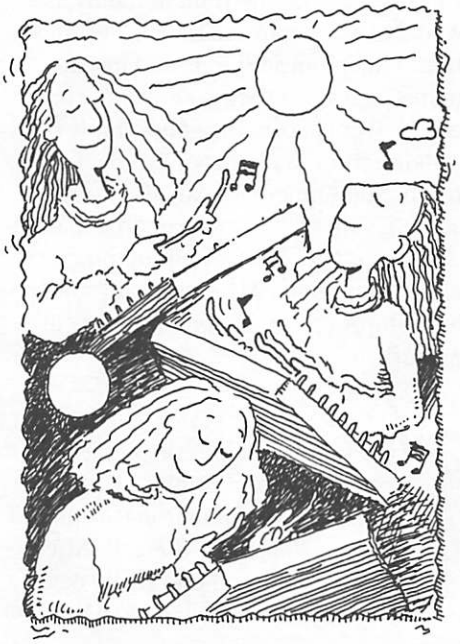
The Perfect Practice

by Hollis Landrum • Vicksburg, Mississippi

For many people there is some hidden menace in the word "practice." If we have to "practice," then it can't be fun. If we have to "practice," then it can't be real. Living with that attitude, practice quickly becomes an exercise in torment, summoning up long periods of suffering in solemn solitude. If your practice sessions resemble scenes from Sartre's *No Exit,* then it's time to think about what you are trying to accomplish when you practice.

Of course, this assumes that you do practice from time to time. Many musicians don't practice for various reasons. Some don't feel the need and actually



believe that practicing a piece can destroy their spontaneity. If you are a jazz musician who thrives on improvisation, there may be some truth to that statement. When recording the landmark jazz album, *Kind Of Blue,* Miles Davis refused to hand out scores to the musicians ahead of time because he wanted a totally improvised feel to the music. However, most of us mortals can benefit by practicing, and even the best jazz musicians have to practice improvising. The truth is that most of us probably don't practice because (1) it is too much work, (2) we can't spare the time, (3) we don't have the space, or (4) it doesn't accomplish anything.

continued on next page

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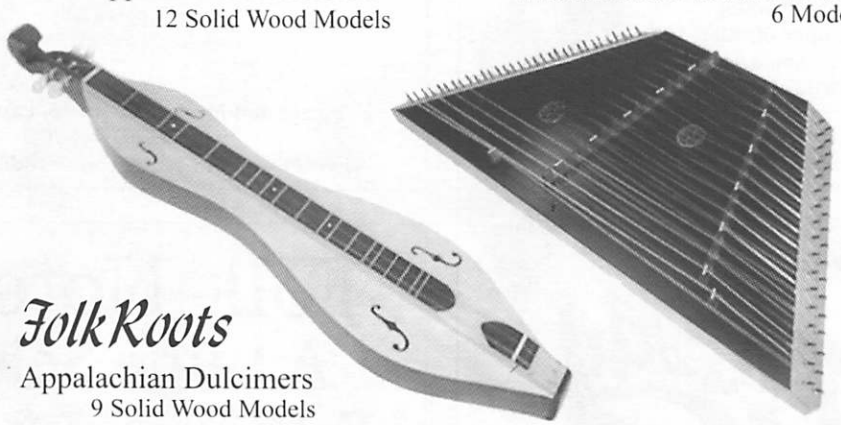

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If you don't enjoying playing your instrument, you're not going to practice. If, on the other hand, you enjoy playing your instrument, then any opportunity to pick it up should be welcome. Let's face it, most of us will not be able to make a living performing or teaching music, so music is something we do for ourselves. Practicing shouldn't be a punishment, it should be a chance to step out of our daily routines and do something for the pure joy of it. Remember when you first discovered an instrument and played it non-stop until your fingers were sore and blistered? Aim for that freshness each day, and your practice sessions will be less like a burden and more like a blessing.

Well, what if you want to practice, but just don't have time? Generally I find that if people want to do something badly enough, they make the time. Granted, some of us may have busier schedules than others. A single, working parent raising three children usually has more on the plate than a retired bank president. However, there's no law that says we have to practice in large, single blocks of time. In fact, several short practice sessions a day can be more productive than one mammoth session. Keep your music out and accessible. Keep your instrument handy as well, but keep it in the case for protection. I keep music stands and instruments in several rooms at my house. I can go from jazz to baroque simply by walking from the bedroom to the living room. Sometimes you can also combine activities to save time. I can do a load of clothes and get in a 30-minute practice at the same time. My playing may not have improved much, but my shirts are whiter.

Every time I think of the perfect practice room, I think of Ernest Hemingway's somber masterpiece, *A Clean Well Lighted Place.* After all, I suppose that's all one really needs in order to practice playing an instrument. Others, however, believe that your practice area should be a source of inspiration. Some musicians hang pictures of their musical heroes in their practice room to inspire and encourage them. If at all possible, it is nice to have a special area of your home reserved for practicing. This enables you to focus better on the task at hand. You should ask other members of your household to respect your practice area to avoid distractions. You don't need much in the way of furniture, but a few items are essential. First, you need a straight-back chair that allows your feet to touch the floor. I know there are all kinds of chairs being marketed for music rooms, but what you want is one that supports good posture to avoid back and wrist injury. If you wear bifocals, you want a music stand that can be adjusted to any height. These stands cost more than the non-adjustable ones, but are worth it if you are straining your neck to see the music. A CD, cassette, or video player should be within easy reach for interac-

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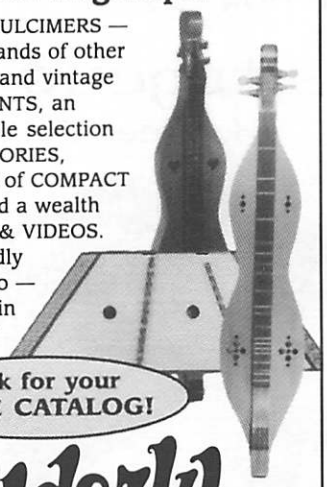

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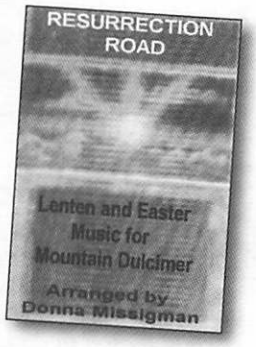

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tive lessons. Finally, a full-length mirror should be available so you can check your posture while playing. Dulcimer players often look down too much at their instrument. You can practice looking up and still see your fingers in a full-length mirror. You can also practice smiling at the audience.

You have the motivation, you have the time, and you have the room, but practicing seems to be a waste of time. You really aren't getting anything out of it, so now what? First, stop and ask yourself what you are trying to accomplish when you practice. What do you want to get out of a practice session? Some people feel that learning new tunes is not practicing, that you should be concentrating on improving your playing rather than adding repertoire. I believe that adding repertoire can be a form of practicing, but it shouldn't be the only one. Practicing can take various forms. One day you can learn new tunes, one day you can concentrate on improving sections of old tunes, one day you can devote to writing and arranging tunes, one day you can concentrate on technique, and one day you can concentrate on learning how to relax when you play. These are all valid forms of practice, and they are all valuable.

Write down your practice goals. If you don't know what you're trying to accomplish, you probably aren't getting the most out of your practice sessions. Some musicians keep practice journals to chart their progress. If you can only practice for short periods, knowing precisely what you want to accomplish can save a lot of time and still be productive. If you are rushed for time, concentrate only on the measures that are the most difficult or give you the most trouble. There's no rule that says you have to play the entire piece every time you sit down to practice. Other times, you may want to play the entire piece simply because you enjoy hearing it. You are the audience when you practice. Sometimes it's enough just to play a beautiful tune for one's self. If you haven't wept when playing a tender tune, you're missing the point of the music.

You set your own practice rules. However, you should strive to practice a piece the same way you perform it in front of an audience. If you practice sloppily, you will perform sloppily. If you practice mistakes, you will perform mistakes. Take the time to overcome mistakes by stopping, then backing up a measure before the problem and playing through it correctly. Don't ignore a problem just because it is a practice session. That's the time to learn to play it right. So what's the perfect practice, and is it possible? Sometimes I think the perfect practice is like zen meditation. The harder you try the more elusive it becomes. You have to learn to be aware of the moment. Stop and reflect on what you are doing during practice, and listen to yourself as you play. I have a friend who says no matter how expensive a guitar he purchases, it will not enable him to play Carnegie Hall, but it doesn't matter to him because he can enjoy a fine guitar just as well in his living room. Most of us, no matter how hard we practice, will never play Carnegie Hall, but it shouldn't matter as long as we learn to listen as we practice to the music in the privacy of our own heart.

Hollis Landrum has a PhD in Information Science and works for the U.S. Army as an Information Systems Specialist. He has won a number of awards in musical competitions, including the 1997 National Mountain Dulcimer Championship at Winfield, Kansas, and teaches and performs at music festivals across the country. Hollis has published articles in a number of journals and has had several plays produced by National Public Radio and the Canadian Broadcasting Corporation.

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Technical Dulcimer

Sam Rizzetta

Replacing a Fretted Dulcimer String

Strings. Love them, hate them. We love them for their sound and the tactile connection they provide between our fingers and our dulcimers. With fretted instruments like guitar and fretted dulcimer, we literally caress the strings to coax music from wood in a most direct manner. Players may even wax poetic over the "feel" of favorite instruments. But when strings break love may turn to hate. Our instrument has let us down. It no longer yields its lovely sound. It has inconvenienced or perhaps even embarrassed us. It is wounded, broken. We're a little shocked to go from sweet music to anxious silence. Our music is without a voice. And it will remain so until we face that nasty task. Replace the string!

In the Fall 2000 Tech column we took an in-depth look at replacing hammer dulcimer strings. Attaching fretted dulcimer strings is a little different. Those of you who are used to replacing strings on other instruments, like guitar or fiddle, have probably had no trouble using the same string changing procedures on your dulcimers. For the rest of us, a review of the process may prevent some headaches and ease the hate part of our love/hate relationship with strings.

The risk of string breakage is a part of life for us. Always have replacement strings with you. Your dulcimer builder should be able to provide replacements or, at least, tell you the proper string gauges for your instrument and the tunings you use. If you can't obtain that information, find someone with a micrometer to measure the diameters of the strings on your instrument. Some builders, some music stores, and most piano tuners or technicians can do this for you. Or you can often safely copy the gauges used by other players who have dulcimers somewhat similar to yours. Dulcimers are often tolerant of string experimentation, but string size changes can alter playing action, intonation, tuning, tone, and balance between strings. Accurate string gauges are usually given as the string diameter in thousandths of an inch. A common set of strings for a D'D'AD (high to low) tuning might be: .011″ .011″ .014″ and .022″. The .022″ might be a wound string; a banjo D string is often used.

A pair of long-nose pliers with a wire cutter is helpful and will be the only string changing tool you need. The first step is to remove all of the broken string from the tuning peg and the hitch pin. Then get out your replacement string. Most dulcimers have hitch pins near the saddle (at the strumming end of the dulcimer) which require strings with loops in one end. Simplify your task by buying ready-made strings with loops in the end. You can find them sold as dulcimer strings, or use banjo

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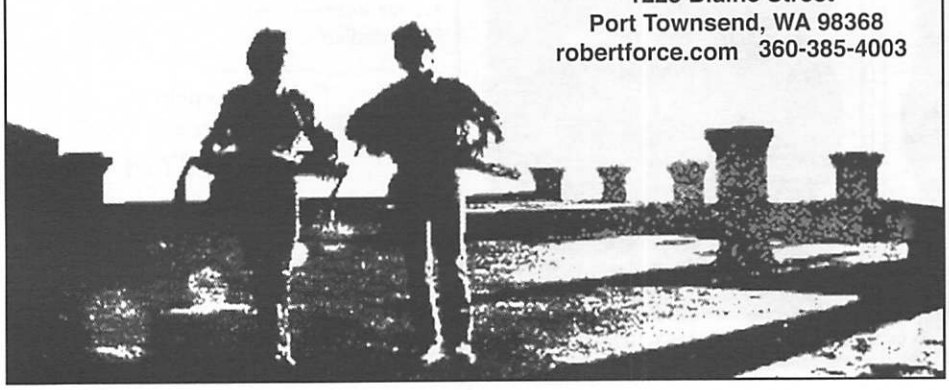

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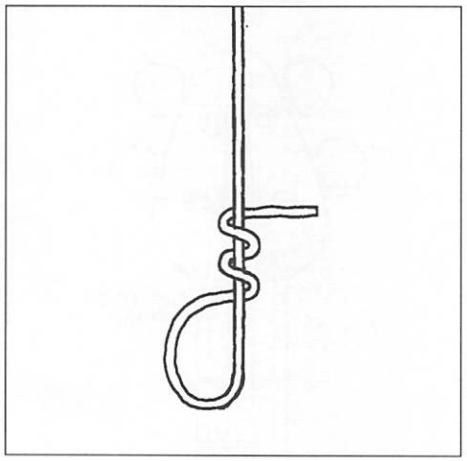


Figure 1

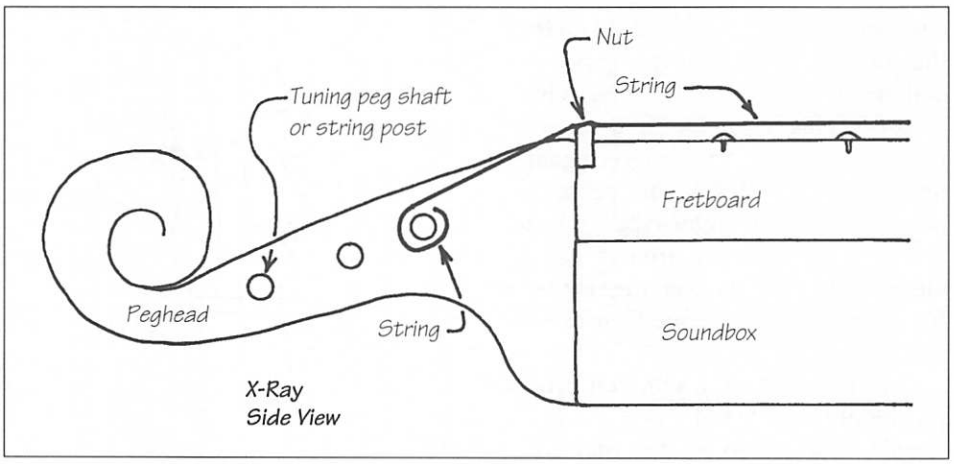
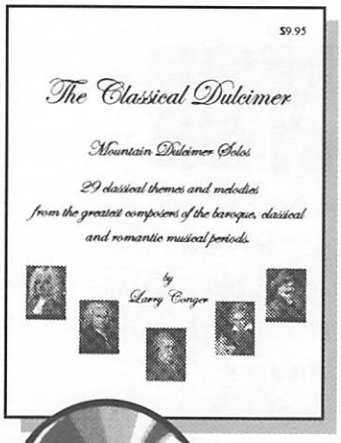


Figure 2

strings of the desired gauges. Or you can make your own strings from plain steel wire by making a loop in one end. Bend the wire smoothly (without any kinks) around a large nail to form a loop and wind a tight noose by wrapping the tail of the wire around the main shaft of the string two or three times. It should look like Figure 1. Cut the tail off so that it sticks out at a right angle from the string about a quarter inch. This is important: When in place and tightened the string tail will unwind until the tail rests up against the wood of the dulcimer. It will then pull tight and hold tune. Homemade loops like this can scratch skin and tear clothing, so, it may be best to cover the tail ends with a bit of electrical tape.

It is difficult to give universal procedures since there is so much variety in dulcimer pegheads, dulcimer design, and tuning hardware. Today, most new dulcimers probably use guitar-type tuning machines on a flat, guitar-type peghead. But one of the appealing visual aspects of most older dulcimers is the use of a violin-type peg box, often with a carved scroll. If you have the violin-

continued on next page



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type peg box, the strings should go from the nut to the top of the tuning pegs and then wrap around the pegs, as in Figure 2. This is true for either wooden friction pegs (like violin pegs) or geared tuning machines. If you have geared machines in a flat, guitar-type peghead, the strings should wrap around the machine string posts from the side away from the tuning knob. See Figures 3 and 4.

If you are replacing a broken string, you should be able to look at the remaining strings to see how they are attached. If you can duplicate the attachment, you may choose to do that. Dulcimer strings are very light in gauge (small in diameter) and can go out of tune or pull loose if not put on securely. Figures 5, 6, and 7 show the way I like to do it.

The drawings in Figure 5 depict a tuning machine string post that has the tuning knob on the left as we look down onto the peghead, as in Figure 3. The strings tighten and tune higher in pitch as the string post rotates counterclockwise (in other words, turning the tuning knob so that the string post rotates counterclockwise raises pitch). If you have some tuners on the right, attach those strings to tighten clockwise. Start by hooking the loop end of the string onto the hitch pin. In Figure 5-A the peghead end of the string is put through the hole in the tuning machine string post. Leave enough slack in the string so that the string will wind around the post at least three or four times before it pulls tight. The exact

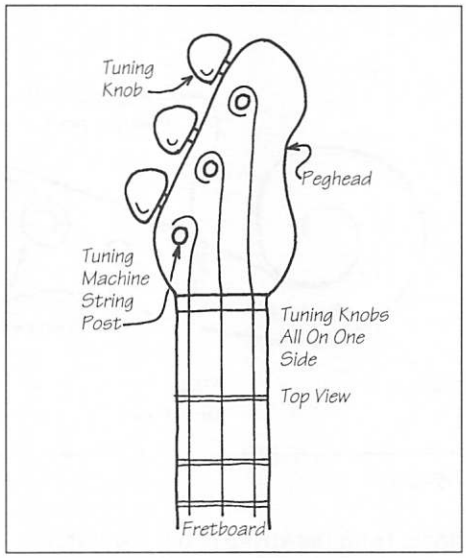

Figure 3

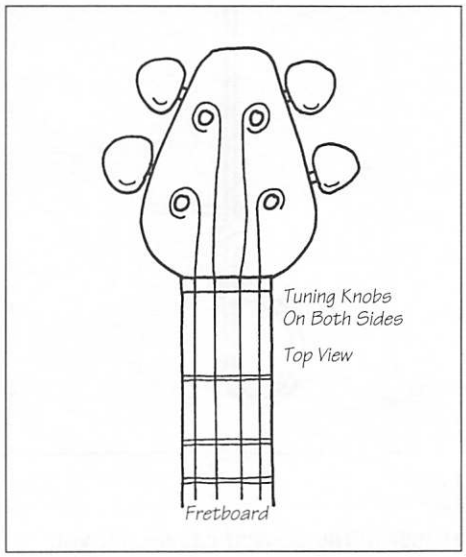

Figure 4

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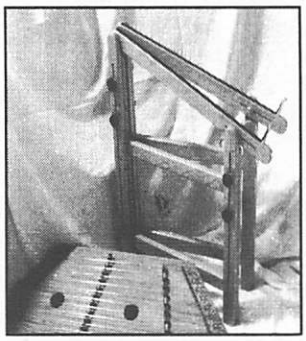

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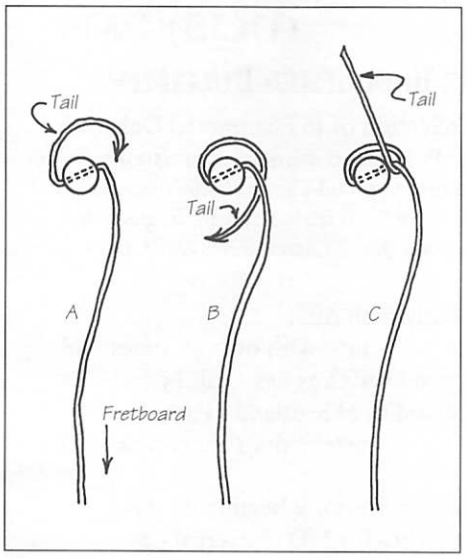

Figure 5

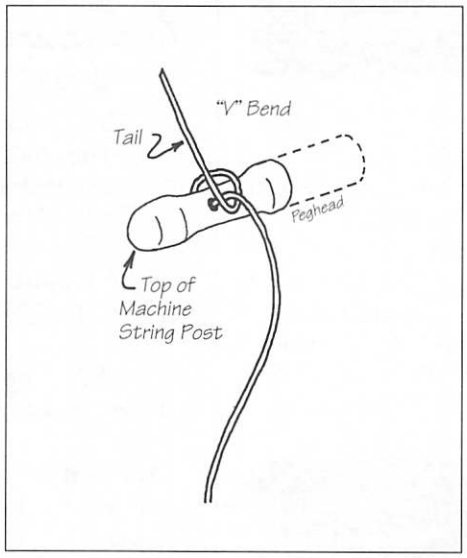

Figure 6

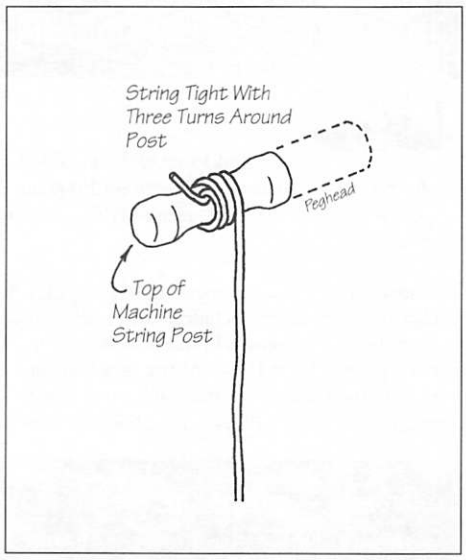

Figure 7

amount of slack required depends on the diameter of your string posts or friction pegs. You may have to experiment a bit before getting it just right. Bend the tail of the string clockwise and under the string where it enters the post hole, Figure 5-B. Bend the string tail into a sharp "V" bend around the string and pointing away from the fretboard, as in Figure 5-C and Figure 6. Hold tension on the string with one hand (tensioning hand) while tightening the tuning knob with the other. As you turn the knob and the string tightens, control the string with your tensioning hand to make the string wrap tightly around the post. The wraps should extend down toward the wood of the peghead, away from the top end of the post, as in Figure 7. With friction pegs in a violin-style peg box the wraps can go in either direction. Once the string is quite tight, cut the string tail off as short as you can.

The secrets to secure attachment are the sharp "V" bend in Figure 6 and the three or more neat, tight wraps around the post. I use this stringing procedure on all my fretted instruments, and never have trouble with strings coming loose. If you try this method on other instruments, note that with large-diameter strings, like the bass strings of a guitar, three wraps around the post may not fit, nor are they necessary.

If your first attempt at string replacement doesn't look good, take the string off and start over. You may need to use a new string, as the bends and kinks in a "used" string can weaken it and make it difficult to install. Keep trying until the result looks neat and holds tight. Practice makes perfect, and the cost of a few strings is a cheap education. You will no longer have any fear of broken strings. Cancel those psychotherapy sessions for string anxiety! Think of all the money you will save! Learn to love your strings just the way they are, even if they must break occasionally.

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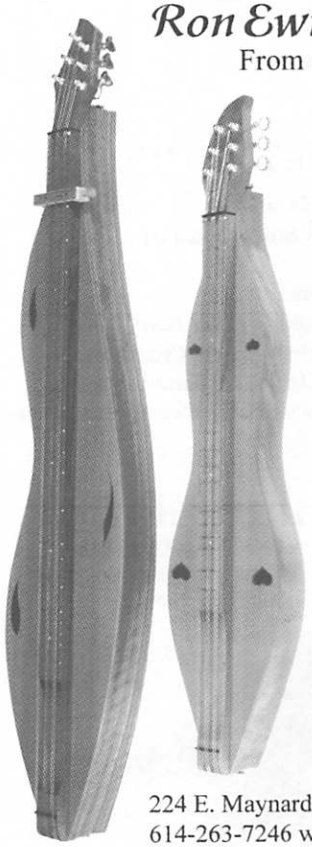

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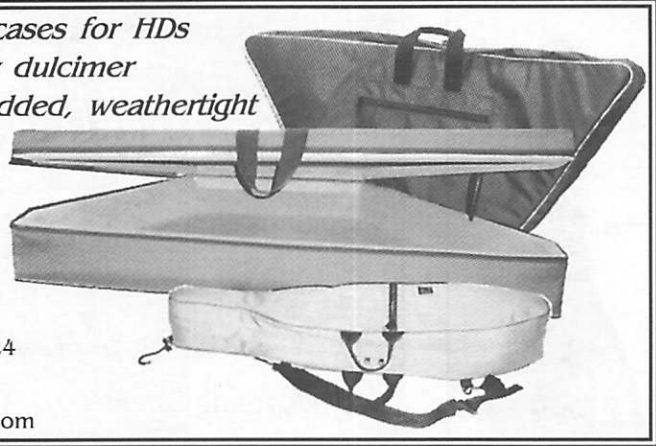

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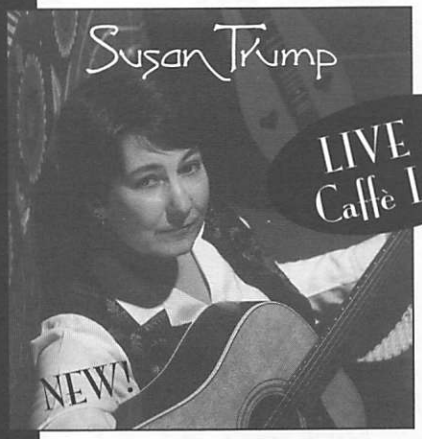

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Embellishing "Blair Atholl"

We took melody notes out of "White Cockade" in order to have room for other chord notes [DPN August-October, 2001]. Our next step is to embellish the tune "Blair Atholl." Our first choice is to try taking out some of the melody notes and adding notes from the chord suggestions.

"Blair Atholl" isn't laden with chord changes. The A, C, and E, which make up the A-minor chord and the G, B, and D in the G-major chord are all the chords with which you will need to contend.

Play the tune through a time or two with little or no embellishments. An occasional roll or repeated note is fine, but define the tune to your audience before you do much embellishing. In the A section, this arrangement usually takes out melody notes in the odd-numbered measures and replaces them with other notes. In measures A1, A5, A6, A13, and A14, there are fewer notes added than taken out. When a tune is proceeding at a fast pace, this makes a nice change of pace. In measures A3, A8, A9, and A11, the added notes dance around on the chord tones, adding more notes than were taken out. In the B section, this arrangement usually takes out melody notes in the even-numbered measures and replaces them with other notes. This may be a bit too symmetrical to be a good arrangement, but it works really well for teaching purposes. Try this technique on other lively tunes.

Questions? Suggestions?
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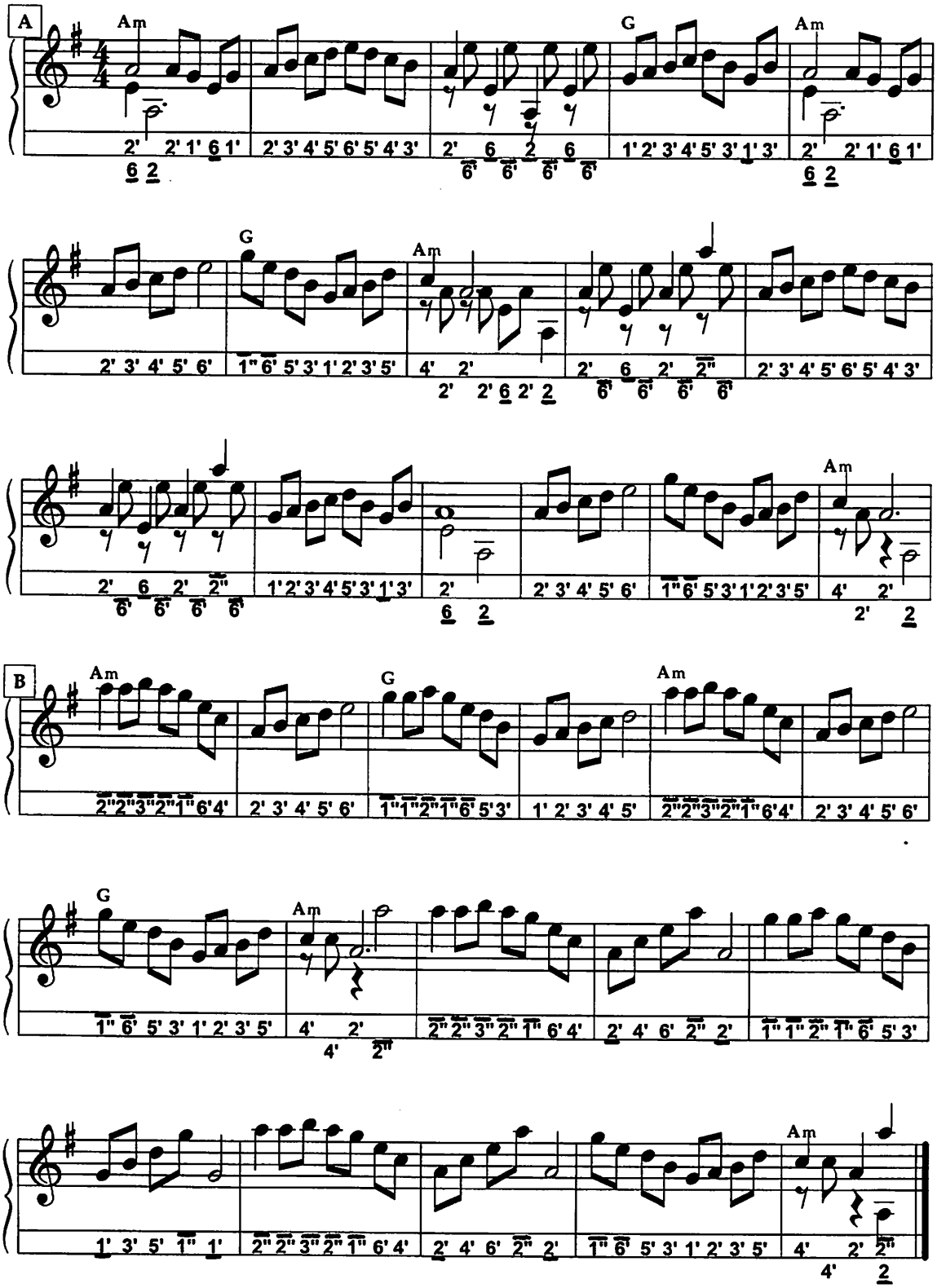
Blair Atholl



Arreangment of traditional tune ©2001 Linda Lowe Thompson

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What's New

by Neal Walters

Hymns of Praise II
Michael Shull, MCS Records, 412 Ermine Rd, W. Columbia, SC 29170, 803-798-2559, mshull1@aol.com, www.MichaelShull.com (Book).
In addition to his new CD (see Reviews column), Michael Shull has also just released the second volume in his *Hymns of Praise* series for the mountain dulcimer. Volume II contains twenty-five classic hymns in D-A-D tuning and includes both tablature and standard notation. The arrangements are aimed at the novice to intermediate player. Michael's notes also include his source for each hymn and at least one verse of lyrics.

Acoustic Preserves
Calico Jam, c/o Reenie Rak, 5217 Risden Rd, Vermilion, OH 44089, 440-967-2838 (CD).
Calico Jam is Linda Phillips on hammered dulcimer, mountain dulcimer, octave dulcimer and maracas; Reenie Rak on hammered dulcimer and fingerstyle dulcimer, and Gary Gindleperger on guitar, slide guitar and tambourine. *Acoustic Preserves* is their debut CD and includes fourteen instrumental selections that include old-time fiddle tunes, Celtic music, ragtime numbers, and world music.

Grandad's Porch
Gingerthistle, c/o Ben Seymour, 2142 Coxe Road, Tryon, NC 28782, gingerthistle@msn.com, http://kudzupatch.net (CD).
Gingerthistle features Ben Seymour on dulcimers, guitar, bass, mouth bow and vocals; Becky Cleland on dulcimer, bones, and vocals; Jan Daugherty on viola and violin; Marshall Goers on mandolin; Phil Johnson on slide guitar; Eddie Ramsey on rhythm guitar and Wayne Seymour on banjo. Their debut recording contains twenty-one songs and tunes mostly in a rollicking old-time style (this is down home, back porch music) with a nice mix of both vocals and instrumentals.

And Then I'm Going Home, Atwater-Donnelly Live
Rabbit Island Music, 19 Walker Rd, Foster, RI 02825, 401-392-1909, info@Atwater-Donnelly.com, www.Atwater-Donnelly.com (CD).
The latest release from Rhode Island's Aubrey Atwater and Elwood Donnelly is a live recording drawn from various coffee house appearances both here and abroad. The package includes a 16-page booklet with lyrics, photos and comments on the tunes. Aubrey is featured on mountain dulcimer, banjo, tin whistle and guitar while Elwood plays guitar, harmonica, and bodhran. Titles include Bright Morning Stars, The Prodigal Son, and Two Sisters.

Masters of the Wooden Nickel
Various Artists, Jerry Wright, 4328 Effie, Bellaire, TX 77401, 713-432-1058, Pickin@aol.com (CD).
Mike and Linda Ratliff's Wooden Nickel Restaurant in Crockett, Texas has been the scene of a lot of dulcimer music over the years including a regular monthly jam session and frequent concerts. Although the restaurant is now history, some of those special moments at the Wooden Nickel have now been captured on a new release coordinated by Jerry and Margaret Wright. The twenty-one tracks include Rivers of Texas, Unclouded Day, Minstrel Boy, and Silver Dagger.

Songs from Canal Days
Bill Schilling and Linda Sigismondi, c/o Linda Sigismondi, 474 Kathy St, Gallipolis, OH 45631, 740-446-9244, lsigis@zoomnet.net, www.lsigis.homestead.com (Book/CD).
Bill and Linda's recording pays tribute to the Ohio and Erie Canal. Though a few of the songs on the recording are traditional, many were composed by Pearl R. Nye, who lived his whole life along the canal and wrote expansively about it. Bill and Linda play a variety of instruments—mountain and hammered dulcimers, autoharp, guitar, recorders, and percussion—and they both sing. Titles include The Old Canal, Fairy Palace, Canal Boat Wedding, The Erie Canal, and That Old Towpath. Linda has also prepared a companion tablature book for mountain dulcimer that contains all of the tunes on the CD.

Atomic City Rhythm Rascals
Grinning Deer Music Company, Nashville, TN, 865-691-0744, grngdeer@esper.com, www.acrr.nxs.net (CD).
The Rascals in question are Evan Carawan on hammered dulcimer; David Lovett on banjos, guitar and mandocello; Chris McMahon on double bass and classical guitar; and Tim Worman on fiddle, banjo, mandolin and concertina. Ten of the twenty-five cuts are from a previously released 1998 cassette, with the remainder consisting of live cuts from some dance performances by the group and new studio recordings. Though the hammered dulcimer is not always out front, there is some great dance music here.

Playing from the Heart
Tom McConnell, 617 Wedgewood Place, Kendallville, IN 46755, tmac4444@hotmail.com (CD).
Tom McConnell teaches high school biology and, in his spare time, plays mountain dulcimer, acoustic guitar, and at least a half-dozen percussion instruments. He's also a composer and his all-instrumental debut recording includes eight of Tom's original compositions among the thirteen tracks. Titles include Waiting for Summer, Wayfaring Stranger, Butterfly Waltz, and Just One More Song.

Soaring
Steve Eulberg, Owl Mountain Music, 1015-M S. Taft Hill RD #144, Fort Collins, CO 80521, 970-472-1352, OwlMntnSbe@aol.com, www.owlmntnmusic.com (CD).
Steve Eulberg is a championship-caliber mountain and hammered dulcimer player. His seventh CD release celebrates the 10th anniversary of Owl Mountain Music. Steve combines traditional tunes like Simple Gifts and The Water Is Wide with original songs like I Am a Pond, and Uncle Jim's Song. Accompanying musicians are Russ Hopkins on mouth harp and percussion; Carole and Teresa Lundgren on fiddles; Mike Moxcey on banjo; and Heather Wagner and Kevin Jones on backing vocals.

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Glad Tydings
Gladly Playe wyth Stryngs, c/o Bill Stine, 2109 Junction Rd, Manheim, PA 17545, 717-898-6301, gladlyplaye@gladlyplaye.com or billstine@paonline.com, www.gladly playe.com (CD).
Gladly Playe features the twin hammered dulcimer playing of Megan Bartges and Bill Stine with Eric Muench on acoustic bass, Betsy Swartz on violin, and Craig Zumbrun on guitar. Titles such as The First Noel/Angels We Have Heard on High and Patapan/Quantz Menuet, provide a nice selection of music for the holiday season.

Strollin' by the Fox
Bill Robinson and Friends, 36 W. 395 River Grange, Rd, St. Charles, IL 60175, 630-377-0519, dulcimer@ameritech.net, www.ghostlight.com/hr-dulcimer (CD).
Hammered dulcimer player Bill Robinson has pretty much averaged one CD release per year since he last appeared on the cover of our Spring, 1996 issue. This is his latest and the title reflects his appreciation for the Fox River Valley area of Illinois where he has lived for the past twenty years. In addition to Bill's dulcimer, the album features Ed Cosner on fiddle, Dan Hoehm on mandolin, Merle Lawson on banjo, Jill Stargardt on bass and vocals, Helen Wilson on vocals, and Sterling Wilson on guitar and vocals. The fifteen tracks on the album are a mixture of toe-tapping dance tunes and heartfelt vocals that serve to showcase both the band's versatility and Bill's dulcimer stylings.

How Great Thou Art—
Songs to Light the Journey
Helen Johnson, 208 Oyster Creek Dr, Lake Jackson, TX 77566, 979-297-7015, azalea@computron.net (Book).
Helen Johnson has just published her fourth book of mountain dulcimer music, a collection of thirty gospel duets or solos in D-A-D tuning. The arrangements are all presented in standard notation and dulcimer tablature and include song lyrics as well as sources for each selection.

Swinging on a Gate
Phil Passen and Tom Conway, Philbar Music, PO Box 617913, Chicago, IL 60661-7913, 312-715-0414, Hammerwrite@ CompuServe.com (CD).
Chicago's Phil Passen and Tom Conway have released their first album of old-time, Celtic, and traditional tunes. Their approach is straightforward: Phil plays lead on the hammered dulcimer while Tom contributes solid guitar backup and the occasional lead. The tunes are mostly session standards along with some nice contemporary compositions included to provide a change of pace. Titles include One-Eyed Cat/Cuckoo's Nest, Blackberry Blossom/Old Woodard's Tune, and Whiskey Before Breakfast.

Bottle Up and Go
JimJim and the Fat Boys, Owl Mountain Music, 1015-M S. Taft Hill RD #144, Fort Collins, CO 80521, 970-472-1352, OwlMntn Sbe@aol.com, www.owlmntnmusic.com (CD).
Although it's not explicit in the liner notes, I am guessing that JimJim is Jim Pierce and Jim Babcock while Jeff Lilley and Steve Eulberg are the Fat Boys. If I'm wrong, I apologize! Their new album is "an acoustical gumbo flavored with Celtic, bluegrass, Delta blues, gospel and spiced with original and folk rock." The "boys" all play mountain dulcimer and add acoustic guitars, an electric bass, and a specially-made "box set" drum machine. Selections include a few staples from folks like Bill Staines, Lightnin' Hopkins, and J.S. Bach.

How Can I Keep from Singing
Tull Glazener and Jim Sperry, Eagle Creek-Music, 6936 W. 71st St, Indianapolis, IN 46278, TULL@falcon.iupui.edu (CD).

Waltzing with the Mountain Dulcimer
Tull Glazener and Jim Sperry (CD).

Best of Dulcified Vol. 1 & Vol. 2
Tull Glazener and Jim Sperry (CD).
It gives me great pleasure to announce the CD release of three highly recommended recordings that were previously available only on cassette. These are already staples of most readers' collections but it's great to have them available on CD. Tull has also published a tablature book for mountain dulcimer to accompany *Waltzing with the Mountain Dulcimer* and a single volume of tablature for selected cuts from the two original *Dulcified* recordings.

Greatest Hits of the 18th Century
Janice Steinbeck, 809 Quail Rd, Marlton, NJ 08053, jannasong@aol.com (book).
Janice Steinbeck has a wonderful and scholarly new book of 31 tunes "tastefully" adapted and arranged for mountain dulcimer. The collection includes eleven songs from *The Beggar's Opera*, a unique arrangement of the Star Spangled Banner, and selections from J.S. Bach, C.P.E. Bach, Johann Krieger, Playford's *Dancing Master*, and D'Urfey's *Wit and Mirth; or Pills to Purge Melancholy*. Each tune is presented in standard notation and dulcimer tablature and she includes extensive and valuable notes on each song and describes its original setting.

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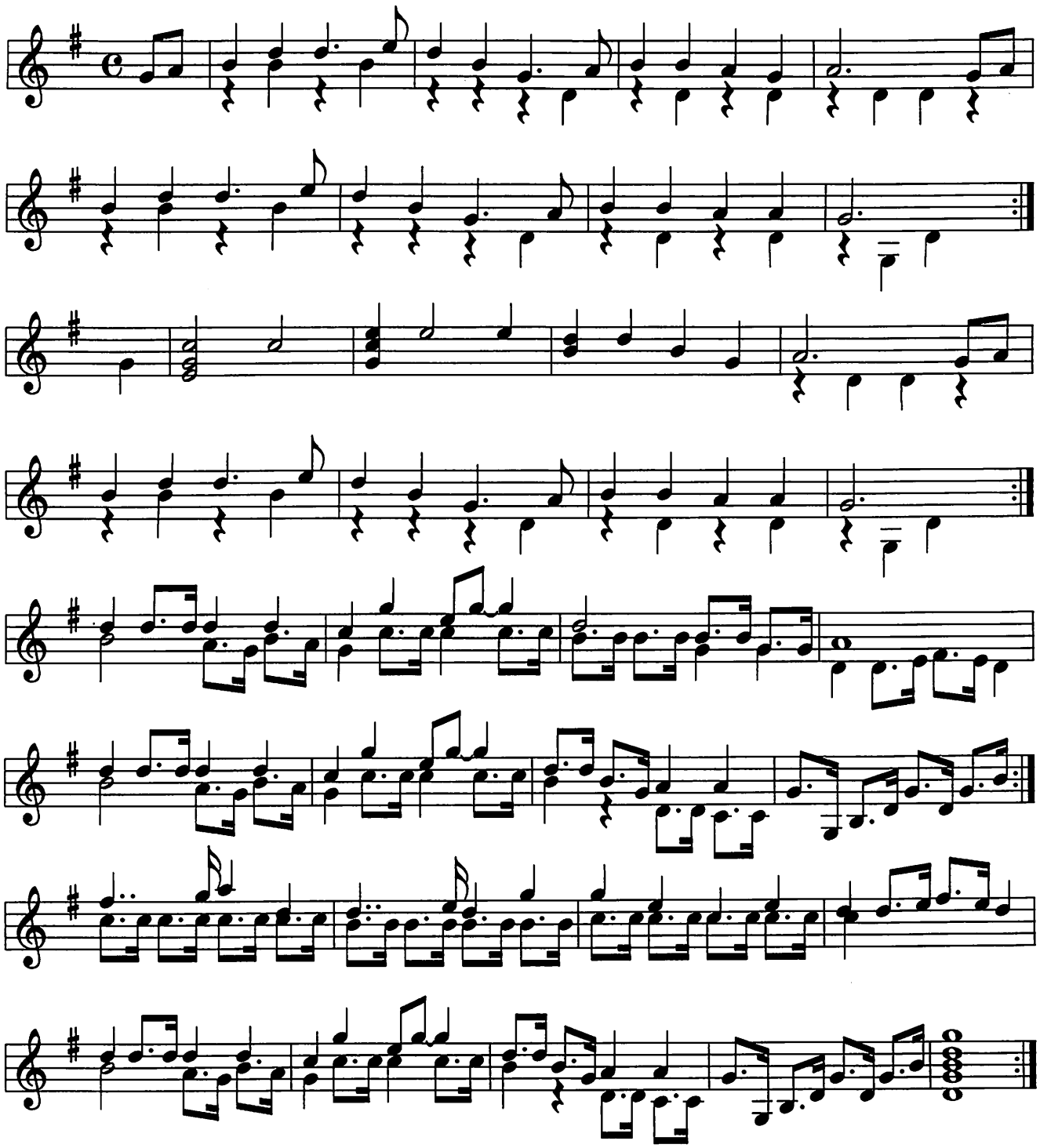

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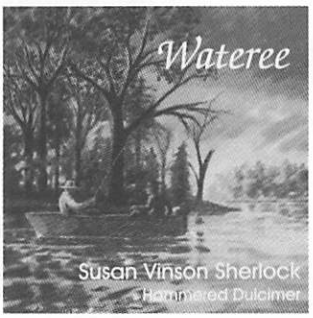

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Modern Mountain Dulcimer on behalf of the So. Tx. Bluebonnet Dulcimer Club, Strings of the Canyon, Dulcimers, ETC., and many more, would like to take this opportunity to recognize Carol Morrison and her husband Ray for years of dedicated service and dulcimer related teaching in South Texas and all around the country. You are a blessing to all of us. Thank you for your help through the years!! We would also like to welcome Erin Rogers, KS. Mt. Dulcimer champion, Anna Bailey, OK. Mt. Dulcimer champion, and contest player Tammy Sawyer from NC into the MMD Family. Thank you for all your hard work and your loyalty to MMD! As always, we want to invite you to visit our web site www.modernmountaindulcimer.com to learn more about our high performance Mt. Dulcimers or call David McKinney at 870-251-3665 to place an order, answer a question or to arrange a visit to the place where they are created in Batesville, Arkansas. Stay in tune!

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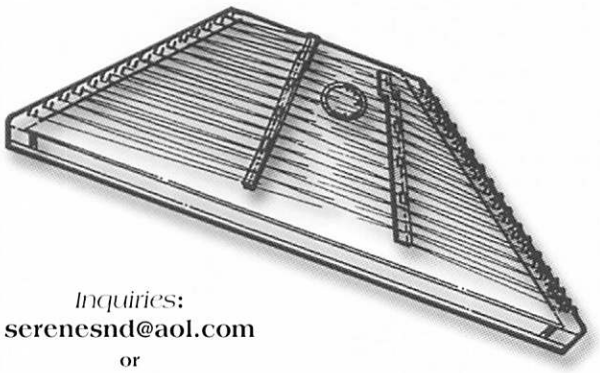

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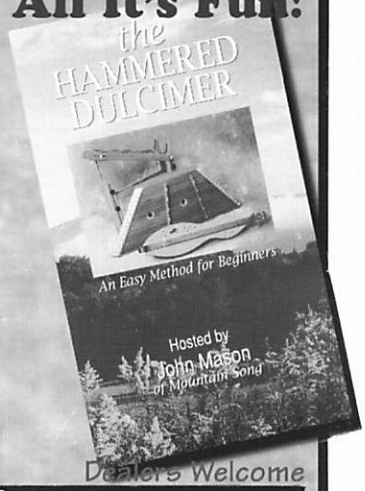

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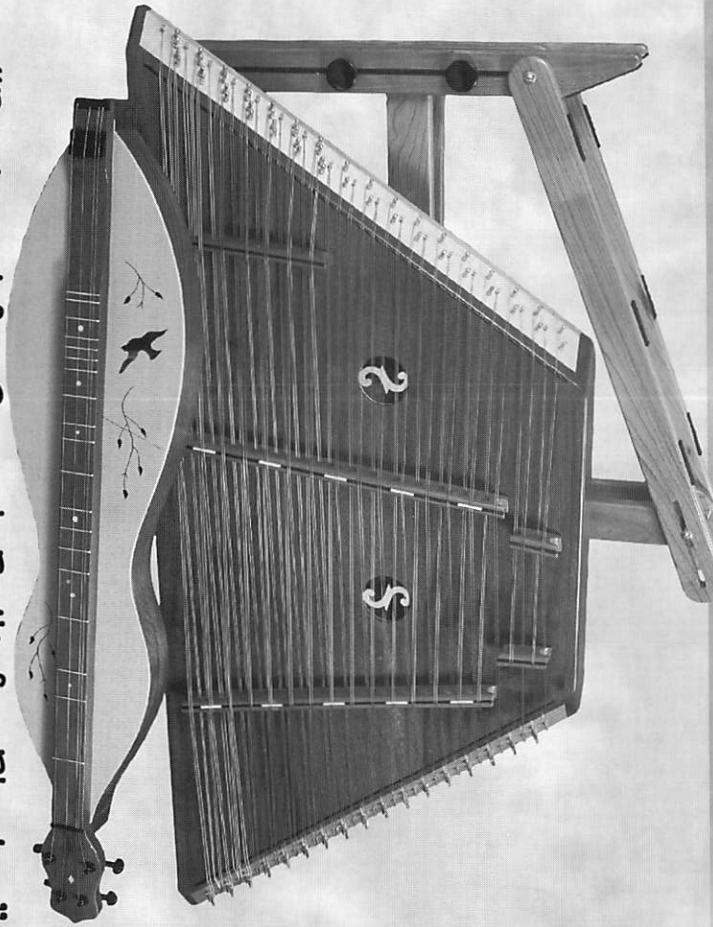

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